

HIT INSIDE THE WORLD OF STARS PARADER

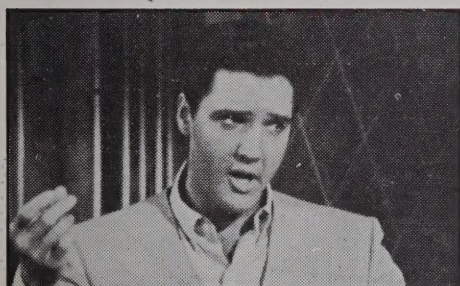
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PRESLEY vs THE BEATLES

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STILL KING!**

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THE ANIMALS

"ON STAGE
WE CAN BE
PRETTY WILD..."



THE WELL
ROUNDED
TALENT OF
**BOBBY
VINTON**



**DICK CLARK'S
CARAVAN
OF STARS**

"you have to
pay your
dues" by
SAM COOKE



H.P.
talks with
**EYDIE
GORME**

**BEATLES
ARE
CLOWNS!**



**AMERICA'S
ANSWER TO THE
BEATLES,
THE FOUR SEASONS**



TOP TUNES song lyrics

BABY LOVE
I'M CRYING
ALL CRIED OUT
LEADER OF THE PACK
YOU REALLY GOT ME
I DON'T WANT TO SEE
YOU AGAIN
AIN'T THAT LOVING
YOU BABY
I'M INTO SOMETHING GOOD
CHAINED AND BOUND
AIN'T DOING TOO BAD

TOP TUNES song lyrics

IS IT TRUE
THE DOOR IS STILL OPEN
SOFTLY AS I LEAVE YOU
I LIKE IT
DO YOU WANT TO DANCE
BABY BE MINE
COUSIN OF MINE
I'VE GOT SAND IN
MY SHOES
SO LONG DEARIE
LUMBER JACK
RIDE THE WILD SURF

TOP TUNES song lyrics

HAVE I THE RIGHT
LITTLE HONDA
LET IT BE ME
CHUG A LUG
A SUMMER SONG
LAST KISS
WHEN I GROW UP TO BE
A MAN
IT HURTS TO BE IN LOVE
DANCING IN THE STREET
WE'LL SING IN THE
SUNSHINE



STOP UGLY NAILS!

BEFORE

AFTER

BUILD THEM UP - in Minutes - INTO LONG, BEAUTIFUL NAILS

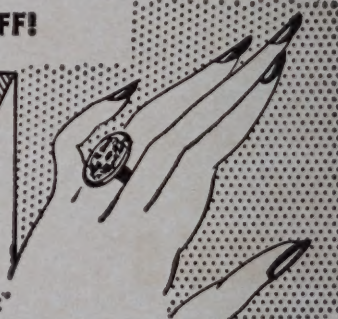
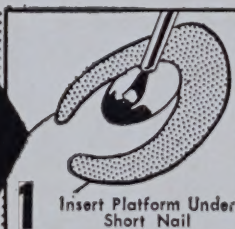
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hit Parader...

Jan., 1965

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6 TOP HITS OF THE WEEK

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**LOOK FOR THIS DISPLAY RACK
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A few years ago, Nashville, the Capital of Tennessee, was just like any other city. Today it is fast becoming the Music Capital of the world. In the past ten years Nashville has grown in area and population until now it is just bursting at the seams. Big cities like New York and Chicago began to take notice and those in the recording industry started to recognize the "Nashville" sound on a record. Hit after hit started to come out of Nashville until not only country music artists but Rock and Roll and Pop artists began to come to Nashville to take advantage of the different recording studios and try to get that commercial "feel" on their records too. Rosemary Clooney, Patti Page, Brook Benton, Connie Francis, Bobby Bland, Fats Domino, Tommy Roe, Johnny Tillotson, Roy Orbison, Elvis Presley and many others started to cut their record sessions in Nashville instead of New York or Hollywood, and so the business expanded. Publishing companies and recording companies started mushrooming. Decca Records established their own studio here. R.C.A. Victor was already situated here but the studios were not big enough to accommodate all the business that the smaller record companies were bringing in, so they re-built and modernized their equipment, importing stereo equipment from all over the world.

The big recording companies were quick to see that something was happening in Nashville, so they opened regular offices and moved their A&R (Artists and Repertoire) men down where they could be on hand to sign any unusual talent under the contracts. You can find Decca Records, R.C.A. Victor Records, Capitol Records, Columbia Records, Mercury Records, Sun Records, Starday and many, small labels right at your finger-tips in this musical city. There are several recording stu-

dios now with all the latest equipment and even "mood lighting" for instance, a blue lighting effect for sad music, red for "hot" music and different combinations for different personalities. You will find this unusual atmosphere at Sam Phillips Studios on Seventh Ave., North.

Back in the old days when recording engineers were experimenting with "Echo" effects, one studio had an old stair well that they used as an echo chamber. The session would be in progress and everyone would be thinking that this was the "take" they were going to keep, when someone would ignore the "Keep Out" sign on the door and go clomping up the stairs. You can imagine the result . . . it sounded like a giant tramping right in the studio and the engineer would frantically holler "Cut" and go tearing out of the studio to give the intruder a piece of his mind.

The music business has brought about \$35,000,000,00 a year to Nashville, created new jobs for hundreds of people, started new industries, for instance Southern Plastics used to be a novelty factory now it is the only pressing (makes the plastic records) plant in Nashville. It is operating twenty-four hours a day and still behind in their orders.



Jerry Lee Lewis (Left) with Nashville's hottest A&R man Shelby Singleton.

The reputation for making "hit" records has reached far, even to Europe. Johnny Hallyday is the Parisian Rock 'n' Roll idol of millions of French teenagers, he is the French counterpart of Elvis Presley. Dusty Springfield recorded there at one time. Now that stars from abroad have cashed in on America, it looks as though they want to learn our recording techniques. Only another illustration of pop music's new internationalism.

Me? Earn an I.C.S. High School Diploma?

Have you ever secretly wished there were some way you could finish your high school education? Or longed to see your name on a high school diploma? And yet you knew all along there wasn't much chance of ever being able to go back to school.

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hit Parade...

● TOBACCO ROAD

By John D. Loudermilk

I was born in a dump
Mama died and daddy got drunk
Left me here to die or grow
In the middle of Tobacco Road
Grew up in a rusty shack
All I owned was a-hangin' on my back
Only Lord knows how I loathe
The place called Tobacco Road
But it's home, the only life I ever
knewed
But the Lord knows I loathe
Tobacco Road
But I loves you 'cause you're home.

Gonna leave, get a job
With the help and the grace of God
Save my money, get rich, I know
Bring it back to Tobacco Road
Bring dynamite and a crane
Blow it up and start over again
Build a town, be proud to show
Keep the name Tobacco Road
'Cause it's the only life I ever knowed
I despise you 'cause you're filthy
Tobacco Road
But I loves you 'cause you're home.
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Co., Inc.

● GIRL (WHY YOU WANNA MAKE ME BLUE)

By Eddie Holland and Norman Whitfield

I love you girl with all my heart
and soul
Can't understand why you treat me
cold
Your every wish girl is my command
And that's why I can't seem to
understand
Why girl, girl, girl why you wanna
make me blue
I'm asking you girl, girl, girl why you
wanna make me blue.

One day you say you love me too
Next day you say that ah we are thru
My love for you is just a game
But each time we play girl, my heart
feels a pain
Girl, girl, girl why you wanna make
me blue
Oh girl, girl, girl why you wanna
make me blue.

So blue woo, girl, girl, girl why you
wanna make me blue
Oh girl, oh girl, oh girl tell me why
can't you be true.

The way you treat me it just isn't fair
Girl you make it so plain you just
don't care
You have a ball around the town
Sleepless nights are getting me
down
Girl, girl, girl why you wanna make
me blue
I'm asking you girl, girl, girl, why you
wanna make me blue.

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● ALL CRIED OUT

By Buddy Kaye and Philip Springer

I stayed up cryin' all night
I knew the end was in sight
And now you're walkin' out on me
You're wondrin' where the little tears
can be
Well baby I'm all cried out.
all cried out
All my little tears are all dried out
Oh yeah, now that you said we're thru
I'm all cried out, cried out over you.

Last night I knew we were thru
It hurt 'cause I still loved you
Went home and couldn't fall asleep
'Cause sleep just won't come into eyes
that weep
And that's why I'm all cried out, all
cried out

All my little tears are all dried out
Oh yeah, now that you said we're thru
I'm all cried out, cried out over you.

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● LAST KISS

By Wayne Cochran

Well oh, where oh where can
my baby be
The Lord took her away from me
She's gone to heaven
So I got to be good
So I can see my baby when I leave
this world.

We were out on a date in my daddy's
car
We hadn't driven very far
When there in the road straight ahead
A car was stalled, the engine was dead
I couldn't stop so I swerved to the right
I'll never forget the sound that night
The crying tires, the busting glass
The painful screams I heard last.

Well oh where oh where can my
baby be
The Lord took her away from me
She's gone to heaven so I got to be
good
So I can see my baby when I leave this
world.

Well when I woke up
The rain was pouring down
There were people standing all
around

Something warm runnin' in my eyes
But I found my baby somehow that
night

I raised her head
Then she smiled and said
Hold me darling for a little while
I held her close and I kissed her our
last kiss

I found her love I knew I'd miss
But now she's gone
Even though I hold her tight
I lost my love, my life that night.

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● GOODNIGHT BABY

By Jeff Barry, Ellie Greenwich and Steve
Venet

Oo-oo-oo shoop shoop oo-oo-oo
Remember what you promised my
mother

You told her that I'd be in by two
But one kiss can lead to another
And baby you know they always do
So I gotta go now, better go home now
'Cause I don't want my folks mad at
you

Oh goodnight baby, baby, baby
goodnight

Kiss me again and hold me tight
Goodnight baby, baby, baby sleep
tight

I'll be standing there, at my window
Watching you till you're out of sight
Then I'll lay my head on my pillow
And dream about the things we did
tonight

But I gotta go now, better go home
now

Please think of me when you turn out
the light

Oh goodnight baby, baby, baby
goodnight

Kiss me again and hold me tight
Goodnight baby, baby, baby sleep
tight

Oh goodnight baby, sleep tight baby,
oh.

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● DO YOU WANT TO DANCE

By Robert Freeman

Well, do you want to dance and hold
my hand?

Tell me I'm your lover man
Oh, baby, do you want to dance?
Well, do you want to dance and make
romance?

Squeeze me all through the night
Oh, baby, do you want to dance?

Well, do you want to dance under
the moonlight?

Squeeze me all through the night,
Oh, baby, do you want to dance?

Well, do you want to dance and to hold
my hand?

Squeeze me, say I'm your man,
Oh, baby, do you want to dance?
Well, do you want to dance under the
moonlight,

Squeeze me all through the night,
Oh, baby, do you want to dance?

Well, do you want to dance and to
make romance?

Kiss and squeeze? Mm yes!

Do you want to dance?

Do you, do you, do you, do you,
Wanna dance?

Do you, do you, do you, do you
Wanna dance?

Do you, do you, do you, do you
Want to dance?

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How to Speak and Write Like a College Graduate

"It's easy," says Don Bolander...

"and you don't have to go back to school!"



"Do you avoid the use of certain words even though you know perfectly well what they mean? Have you ever been embarrassed in front of friends or the people you work with, because you pronounced a word incorrectly? Are you sometimes unsure of yourself in a conversation with new acquaintances? Do you have difficulty writing a good letter or putting your true thoughts down on paper?

"If so, then you're a victim of *crippled English*," says Don Bolander, Director of Career Institute. "Crippled English is a handicap suffered by countless numbers of intelligent, adult men and women. Quite often they are held back in their jobs and their social lives because of their English. And yet, for one reason or another, it is impossible for these people to go back to school."

Is there any way, without going back to school, to overcome this handicap? Don Bolander says, "Yes!" With degrees from the University of Chicago and Northwestern University, Bolander is an authority on adult education. During the past eight years he has helped thousands of men and women stop making mistakes in English, increase their vocabularies, improve their writing, and become interesting conversationalists *right in their own homes*.

BOLANDER TELLS HOW IT CAN BE DONE

During a recent interview, Bolander said, "You don't have to go back to school in order to speak and write like a college graduate. You can gain the ability quickly and easily in the privacy of your own home through the Career Institute Method." In his answers to the following questions, Bolander tells how it can be done.

Question *What is so important about a person's ability to speak and write?*

Answer People judge you by the way you speak and write. Poor English weakens your self-confidence — handicaps you in your dealings with other people. Good English is absolutely necessary for getting ahead in business and social life.

You can't express your ideas fully or reveal your true personality without a sure command of good English.

Question *What do you mean by a "command of English"?*

Answer A command of English means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation — also read rapidly and remember what you read. Good English can help you throw off self-doubts that may be holding you back.

Question *But isn't it necessary for a person to go to school in order to gain a command of good English?*

Answer No, not any more. You can gain the ability to speak and write like a college graduate right in your own home — in only a few minutes each day.

Question *Is this something new?*

Answer Career Institute of Chicago has been helping people for many years. The Career Institute Method quickly shows you how to stop making embarrassing mistakes, enlarge your vocabulary, develop your writing ability, discover the "secrets" of interesting conversation.

Question *Does it really work?*

Answer Yes, beyond question. In my files there are thousands of letters, case histories and testimonials from people who have used the Career Institute Method to achieve amazing success in their business and personal lives.

Question *Who are some of these people?*

Answer Almost anyone you can think of. The Career Institute Method is used by men and women of all ages. Some have attended college, others high school, and others only grade school. The method is used by business men and women, typists and secretaries, teachers, industrial workers, clerks, ministers and public speakers, housewives, sales people, accountants, foremen, writers, foreign-born citizens, government and military personnel, retired people, and many others.

Question *How long does it take for a person to gain the ability to speak and write like a college graduate, using the Career Institute Method?*

Answer In some cases people take only a few weeks to gain a command of good English. Others take longer. It is up to you to set your own pace. In as little time as 15 minutes a day, you will see quick results.

Question *How may a person find out more about the Career Institute Method?*

Answer I will gladly mail a free 32-page booklet to anyone who is interested.

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If you would like a free copy of the 32-page booklet, *How to Gain a Command of Good English*, just mail the coupon below. The booklet explains how the Career Institute Method works and how you can gain the ability to speak and write like a college graduate quickly and enjoyably at home. Send the coupon or a post card today. The booklet will be mailed to you promptly.

DON BOLANDER, Career Institute, Dept. 167J, 30 East Adams, Chicago 3, Ill.

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THE BEATLES GREATEST CLOWNS EVER



The Beatles have been compared with the Marx Bros., Laurel & Hardy and Buster Keaton, seen here in MGM's "Big Parade Of Comedy"

"A Hard Day's Night", in addition to being a great showcase for the Beatles, one of funniest comedies filmed.



An old, grandfatherly, but clean-looking man runs out of a police station. He races over to a nearby theatre and tries to crash through the stage door. The guard kicks him out. Finally he sneaks in. Seconds later he leads 3 young lads out the stage door and back to the police station. The boys dash out of the station pursued by dozens of policemen. For the next few minutes everyone goes running back and forth and in circles and all over the place in a blinding blur.

Are these the Keystone Cops? Is it an old time movie? No. It's the Beatles in "A Hard Day's Night."

The Beatles are the greatest idea in comedy since custard pies. They've been compared with the Marx Brothers, the Three Stooges, Abbott and Costello, W.C. Fields, Charlie Chaplin and Peter Sellers. But there's one big difference. Once Groucho Marx wiped off his grease-paint mustache or Harpo Marx removed his curly wig or any of the other comedy stars left the movie studios, they were comparatively sane, normal citizens. With the Beatles, any actions and witty words seem to be a way of life, off-screen as well as on.

One of the funniest scenes in "A Hard Day's Night" is the press conference the Beatles attend. Their answers are brilliantly original:

Reporter: Are you a Mod or a Rocker?

Ringo: Actually, I'm a Mocker.

Reporter: What do you call that hairdo?

George: Albert.

Reporter: What do you think of your father?

Paul: There's nothing to the rumors. We're just good friends.

What makes the Beatles' replies so sharp is that they're true-to-life. This is the humor that has made them more than just another talented singing group.

Most young singers are either very quiet and bland or else they're considered out-spoken wise guys. The



Beatles are perceptive enough to know when and where to say the wrong things.

John was once asked whether he considered his classic remark to an audience, "Those in the cheap seats, clap your hands; the rest rattle your jewels!" in poor taste. "If I thought it would offend anyone I wouldn't have said it," was his answer.

There are times when the Beatle-humor is biting, but it's purely in self-defense. Some reporters have no respect for celebrities as human beings. They're the ones who get the devastating verbal barbs. The next time you read an article that makes The Beatles seem like wise guys, just try to imagine what the reporter must have been like.

The confinement and pressure John, Paul, George and Ringo must endure while on tour leads them to seek relief in little practical jokes. Once, in a Paris hotel, the boys ordered a large breakfast sent up to their room. Ringo was alone in bed when the waiter arrived with the tray. As soon as the waiter left, the other 3 Beatles came out of hiding and they all devoured the meal. Three more times the boys ordered and each time Ringo sat placidly in bed when it was delivered. To this day, that waiter is probably wondering how one small English lad could possibly have eaten so much breakfast.

The wacky off-stage adventures of the Beatles are numerous enough to fill a book — and someday they probably will. If a camera crew could trail the wonder wigs everywhere they went, there would probably be enough material for a dozen weekly situation comedies on TV.

The most refreshing characteristic about the Beatles' humor is that it's complete! natural. They're the world's greatest comedians — and they're not even hal trying.

Carry on, old chap s.



John gets the brushoff on movie set.



Beatle fans come in all sizes and ages.



John with Anna Quale.



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JOHNNY RIVERS



Johnny's version of 'Maybelline' rocks.

Not since Elvis Presley burst forth upon the entertainment scene a decade ago has an American entertainer created the instant excitement that young singer Johnny Rivers has in a short three month span. Virtually single handedly young Mr. Rivers has made Hollywood swing again at the new Sunset Strip nitery, Whiskey-a-Go-Go. Nightly, come rain, shine or Oscar show, two block lines are formed of crowds waiting to get into the club to dig the exciting sound of the young singing sensation. Among the Johnny Rivers "regulars" who average at least three trips a week to dance to the young star's offering are Steve McQueen, Rita Hayworth, Ann Margret, George Hamilton, Laurence Harvey, George Peppard, Rock Hudson, Troy Donahue, Sandra Dee, Lana Turner and Gina Lollobrigida — all dancing Rivers Style.

The phenomenal Rivers magic has splashed across the recording industry with the same starting impact nationwide that he has created in Los Angeles. His first single, "Memphis," produced by Dunhill Productions and released on the Imperial label, has grabbed off the number one best selling slot in every major city in the country. His first album "Johnny Rivers at the Whiskey-a-Go-Go," became a best seller in its first two weeks of release. Phenomenal, fantastic and unbelievable — all short of an accurate word for Johnny's success.

As show business paradoxes have a way of being, Johnny, despite his accelerated journey to stardom, is not "overnight success." Born in Baton Rouge, La., 22 years ago, Johnny studied music constantly and soon gained a large local following. Though he is now living in Hollywood, Baton Rouge is still his home town.

Johnny is the complete musician, being an excellent song writer, guitar player, arranger in addition to being the exciting performer that he is. Johnny has written innumerable hit songs including "I'll Make Believe" which Dick Nelson scored big on in 1958.

Steeped in the classic blues tradition, Johnny got his first musical inspiration from such greats as Fats Domino, R. B. King, early Ray Charles and other Southern blues performers.

Johnny is a bachelor living in a swainish Hollywood apartment and dias Hollywood like the cinema city dias him. He takes his success on the most mature level and remains one of the most likeable entertainers in the business. He has offers from every top supper club in the country including the Sands and Flaminio in Las Vegas and Mr. Kelly's in Chicago, as well as offers from every major television show including multiple guesting offers from Ed Sullivan, Jack Paar and the Jimmy Dean show. — all clamoring to get on the Johnny Rivers bandwagon.

In fact, as one national magazine labeled Johnny... "He is a one man Beatles"... the "Go" boy of the year.

● BABY, BE MINE

By Jeff Barry, Ellie, Greenwich and Steve Venet

Baby, be mine, baby, be mine
Till the end of time
I love you, baby, be mine
I've always wanted you
Baby, please hold me tight
And say you want me too
When we're all alone tonight
I just adore you
I knew it when I first saw you
Baby, be mine, baby be mine
Till the end of time
I love you, baby, be mine.

Oh I can't picture you by anyone
else's side
And I can't picture me as anyone
else's bride
So I've been praying
Just to him my heart's saying
Baby, be mine, baby, be mine
Till the end of time
I love you, baby, be mine
I promise that I will be true
I'll give my heart and soul to you.
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● HAUNTED HOUSE

By Robert Geddins

I just moved in my new house today
And moving was hard but I got
squared away
Bells started ringing and chains rang
loud
I knew I had moved in a haunted
house
Still I made up . . . uh . . . my mind to
stay
And nothing was going to drive me
away
When I saw something that gave
me the creeps
Had one big eye and two big feet
I stopped right still and I did the
freeze
He did the stroll right up to me
Made noise with his feet that sounded
like a drum
He said, "You be here when mornin'
comes?"
I said, "Yes, I'll be here when
mornin' comes . . .

I'm gonna stay right here, ain't gonna
run
I bought this house, now you know I
am boss
Ain't no haunt gonna run me off.
In the kitchen my stove was a-blazin'
hot
The coffee was boiling in the pot
The grease had melted in my pan
I had a hunk of meat in my hand
From outer space there sat a man
On my hot stove with my pot in his
hand
"Hey, that's hot", I began to shout
He drank the hot coffee right from the
spout
He ate the raw meat right from my
hand
Drank the hot grease from the frying
pan
Said to me, "you'd better run . . .
And don't be here when mornin'
comes."
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Music.

● CHUG-A-LUG

By Roger Miller

Grape wine in a Mason jar
Homemade and brought to school by a
friend of mine after class
Me and him and this other fool
Decide that we'll drink up what's left
Chug-a-lug so we helped ourselves
first time for ev'rything
Um my ears still ring.

Chug-a-lug, chug-a-lug
Makes you want-a holler hideho
Burns your tummy don't you know
Chug-a-lug, chug-a-lug.

4 H and FFA on a field trip to the
farm
Me and a friend sneak off behind
this big old barn
Where we uncovered a covered up
moonshine still
And we thought we'd drink our fill
I swallered it with a smile
I run ten miles.

Juke box and a sawdust floor
Something like I ain't never seen
And I'm just going on fifteen
But with the help of my fanegling
uncle
I get snuck in for my first taste of
sin
I said I never had a big old sip
I done a double back flip.
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Inc.

● LITTLE HONDA

(As recorded by The Beach Boys)

By Brian Wilson

I'm gonna wake you up early
'Cause I'm gonna take a ride with you
We're going down to the Honda shop
I'll tell ya what we're gonna do
Put on a ragged sweatshirt
I'll take you anywhere you want me
to
1st gear, it's all right
2nd gear, hold me tight
3rd gear, hang on tight
Faster, it's all right.

It's not a big motorcycle
Just a groovy little motor bike
It's more fun than a barrel of monkeys
That two wheel bike
We'll ride on out of the town
To anyplace I know you'll like
1st gear, it's all right
2nd gear, hold me tight
3rd gear, hang on tight
Faster, it's all right.

It climbs the hills like a mattress
'Cause my honda's built really light
When I go in to the turn
Oh hang on tight
I better turn on the lights
So we could ride my honda tonight
1st gear, it's all right
2nd gear, hold me tight
3rd gear, hang on tight
Faster, it's all right.

1st gear, it's all right
2nd gear, hold me tight
3rd gear, hang on tight
Faster, it's all right.

1st gear, it's all right
2nd gear, hold me tight
3rd gear, hang on tight
Faster, it's all right.

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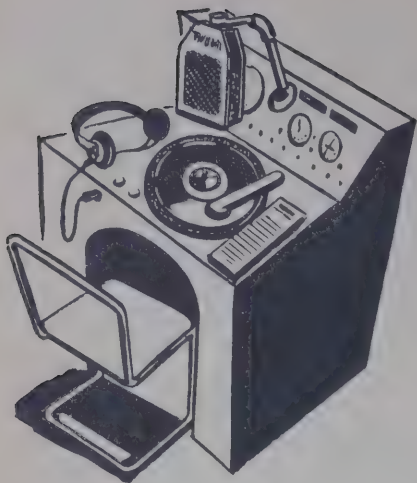
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Platter Chatter

AMOR is a collection of great love songs sung in Spanish by the versatile Eydie Gorme and the famous Latin American group, the Trio Los Panchos. As recent hits like "Dominique" and "Sukiyaki" have proven, language

is no barrier if the overall sound is appealing. With top-notch talents like Miss Gorme and the Trio Los Panchos this album is a winner in any language. (Columbia CL 2203)

GILBERTO & JOBIM, the phenomenal singer-guitarist and the leading Brazilian arranger-conductor launched a world-wide bossa nova rage with the revolutionary arrangements in this album. This is bossa-nova as it was intended, subtle, sensitively-performed and irresistibly swinging. (Capitol T-2160)

THE VERY THOUGHT OF YOU should please Rick Nelson's many fans. In addition to the title tune, Rick sings "My Old Flame," "You'll Never Fall In Love Again," "I'll Get You Yet," "Love Is The Sweetest Thing" and seven others, backed by the Jimmie Haskell orchestra. When you buy the album you'll find out how to get a great color picture of Rick. (Decca DL 4559)

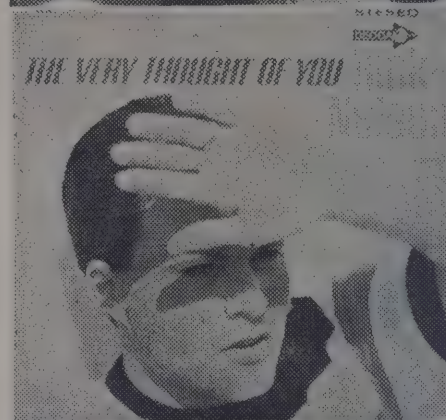
BITTERSWEET conveys the mood the very talented Carmen McRae communicates in this great collection of ballads and blues. This is a rare album of beautiful music, sensitively expressed. Every tune deserves close listening, but give special attention to the lyrics on "Spring Can Really Hang You Up The Most" and the poignant "How Did He Look?" Too much. (Focus 334)

BEN E. KING'S GREATEST HITS is just what the title says. Ben has a reputation for recording tunes that are more enduring than most pop music fare. Numbers like "Spanish Harlem," "Don't Play That Song," "I (Who Have Nothing)" and "Stand By Me" are already, or soon will be classics. This is the kind of music that will still sound great twenty years from now. (Atco 33-165)

THE OSCAR PETERSON TRIO PLAYS is listed as a jazz album, but it's great music no matter what you call it. When Peterson gets cooking, his fingers fly nimbly over the keyboard with a dazzling virtuosity that no pianist living today can surpass. A very groovy session. (Verve V8591)

EVERYBODY KNOWS, "Hello Dolly!," "The Girl From Ipanema," "People," "Wives And Lovers" and "Don't Let The Sun Catch You Crying" are six of the dozen recent hits that Steve Lawrence sings in his latest album. All the tunes are performed with the impeccable good taste and professionalism that makes Steve one of the most satisfying vocalists on the recording scene. (Columbia CL 2227)

THE ANIMALS, who zoomed to the upper reaches in nothing flat with their runaway best-seller, "The House Of The Rising Sun", make their album debut on MGM with this package of potent R&B items. Along with the big single, the British lads lash out with some inventive and feelingful renditions of "Blue Feeling," "The Girl Can't Help It", "Memphis, Tennessee" and others in the same vein. (MGM E4264)



THE NEW ELVIS



Elvis came a long way from his early image as a wild, hip-swinging rockabilly.

by Marlene Fann

Elvis Presley is a favorite subject of mine as I'm President of an International Elvis Presley fan club. By talking to the people close to him — his managers and friends — I have come to feel that I know him as much as my closest friend.

Recently a magazine had an article on Elvis and how he was before he had

his army service. It asked if he wasn't better then than he is now.

In the first place Elvis fans do cherish the memory of the "old" Elvis. He was the little-boy type and was cute and adorable. He would tease the nation with playful lyrics as "Don't Be Cruel" and "Lover Doll," or he would rock up a storm with "Hound Dog" or "Hard-Headed Woman." He seemed rebellious and misunderstood at times and we

loved the boy — for a boy is what he was.

But after he left the army, he had changed enough for all the world to notice. No longer was his name's drawing power the only thing that could recommend his movies. He surprised everyone with a great musical talent. In fact, he single-handedly revived the musical through "G.I. Blues," "Blue Hawaii," and now "Girls! Girls! Girls!" and "Fun In Acapulco" to the point where musicals are now again one of America's favorite types of movies.

But just when people decided to classify him as a musical star, he showed them an uncanny knack for doing humor as was seen in "It Happened at the World's Fair" and "Follow That Dream." And lest they try to keep him within these two fields, he came forth with acting which surprised all of his fans and especially the critics. Rave reviews were in order for "Kid Galahad" and the truly brilliant "Flaming Star."

Music-wise also he would not be fenced in. He not only kept those fantastic swingers as "Bossa Nova Baby" and "Kissin' Cousins" coming, he was also responsible for bringing ballads back into the limelight. He even won critical acclaim for his beautiful rendition of the "Hawaiian Wedding Song" in the movie "Blue Hawaii."

Yes, Elvis is quite different now. He is on Hollywood's "Best Dressed" list, a real fashion plate who grows handsomer each year. There's a saying among his fans that he's got Gold Records that he hasn't even been able to unwrap yet. There are eighty so far, which not only places him at top but a long way from the second place winner. He has won so many titles and popularity contests over the entire world, that even we fan club presidents can't keep track. At last count there were over 6,000 fan clubs for him counting local, national, international, and foreign ones. He has a monthly magazine published with only Elvis news in it. And Elvis is growing stronger each day.

You ask why? What has been the change that makes him appeal to a great variety of people?

The answer lies in the fact that Elvis has grown up. He is no longer the little boy, although he still retains his youthful outlook on life and his sense of humor is every bit as strong. He has become polished and every move is smooth and sleek. He has a look in his eyes that warns you of explosives inside. He walks straight and proud; he has an aura of strength about him that is irresistible.

The boy Elvis Presley has become a man.



Ann Margret and Elvis dance the climb in the MGM musical "Viva Las Vegas".



Elvis has no lack of charming, beautiful companions both on screen and off.



THE FOUR

In the Spring of 1960, four young men banded together to form a new musical and vocal combination. Two played guitar, one drums and the fourth, organ, and they achieved a distinctive sound with their vocal harmony.

Their first job was at a small night club in New Jersey. Everything was in readiness for the engagement, except a name for the group. They just could not agree on one. Finally, in desperation, one of them suggested the name of the club as a temporary measure. Everyone concurred, and The Four Seasons was born. Little did they dream that within a few years the name would become a household word on records, television, in theatres and in night clubs.

Comprising The Four Seasons are:

Frankie Valli, first tenor; Bob Gaudio, second tenor; Nick Massi, bass; and Tommy DeVito, baritone. Actually, they represent a blending of talent from two other vocal groups. Frankie, Nick and Tommy, with the latter's brother, had enjoyed a modicum of success when they recorded under the name of The Four Lovers. Bob originally sang with the popular Royal Teens. He wrote the song "Short Shorts," which became an overnight sensation and gave that group its first hit recording.

By 1960, the careers of all four had reached an impasse. The records of The Four Lovers lost favor with the public, and Tommy's brother decided that he had had enough of show business. Consequently, the group disbanded. At a-

bout the same time, Bob quit the Royal Teens to concentrate on song-writing.

Shortly thereafter, the four met in New Jersey, where they were practically neighbors. Bob was prevailed upon to resume performing and join the others in forming a new vocal group. He was also encouraged to continue his writing, with the idea that he might provide them with fresh recording material.

They began to perform in small clubs, and subsequently came to the attention of Bob Crewe, an independent record producer. He used them largely to provide vocal backgrounds for other recording artists. They did this for two years. Finally, in 1962 Bob Gaudio wrote a song that seemed just right for

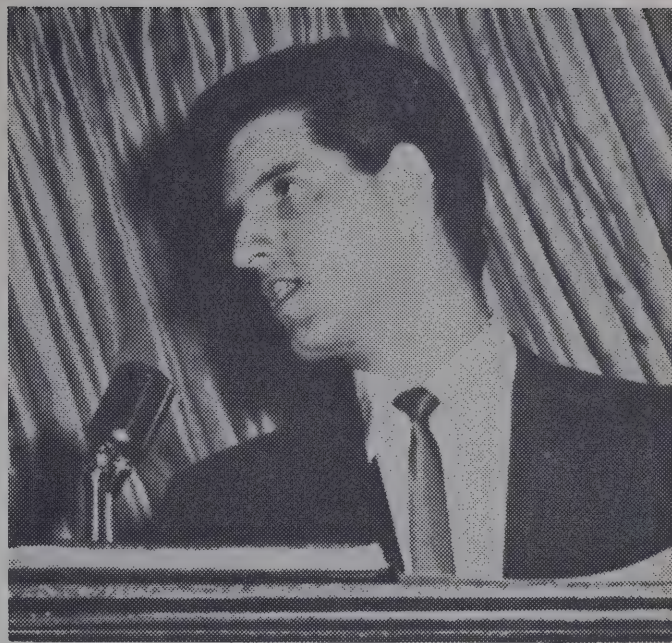


Gene Kaye, d. j. in Allentown, Pa., is a Four Seasons fan.



The Seasons celebrate d.j. Hal Jackson's 25 years in radio.

AMERICA'S ANSWER TO THE BEATLES SEASONS



The Four Seasons. It was recorded and released on the Vee-Jay label in August. Within one month, it caught the ear of the public and became a national sensation. The song was "Sherry," and it sold a million copies.

From then on, one hit followed another, most of which were written by Gaudio. These included: "Big Girls Don't Cry," "Walk Like A Man," "Ain't That A Shame," "Candy Girl," "New Mexican Rose," "Stay," "Dawn" and "Ronnie". Their albums were equally popular, and by the Spring of 1964 their record sales had exceeded seven million albums.

This tremendous popularity resulted in extensive personal appearances throughout the country and overseas.

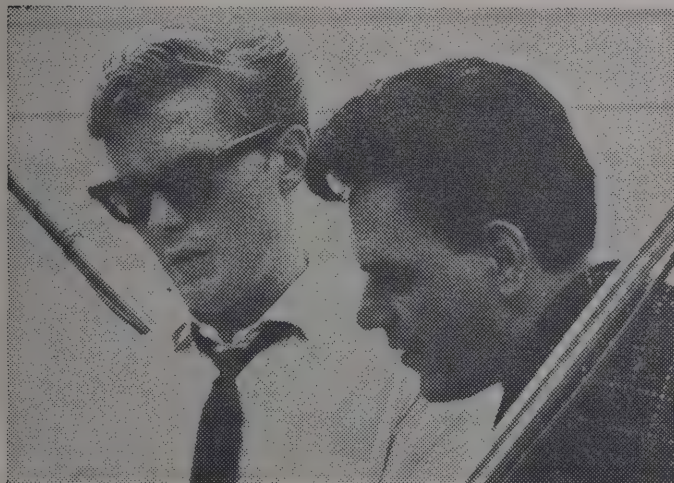
They guest-starred on The Ed Sullivan television show and also headlined at the Copacabana in New York.

In January of 1964, The Four Seasons were signed by Mercury Records to one of the largest recording contracts ever offered to a vocal group. Their records were released on the Phillips label, a subsidiary of the company.

About their success, The Seasons say, "The advantages of being successful in the music business are particularly gratifying. Over and above the monetary rewards, it affords you an opportunity to travel far and wide throughout the country and overseas. This gives you an opportunity to meet many people and make new friends. By the same token, all of this traveling

can be a disadvantage. Primarily, it leaves you little time to relax and spend time at home. It seems as though we are constantly on the move and have just enough time to get home to record, get our clothing cleaned before we are off on another trip. So you can see, there are advantages and disadvantages to success. But, don't get us wrong. We certainly are not complaining and are very grateful to all our fans for their support."

Their advice for young people who would like to get into the music business is "if you have talent and are really interested in a career in show business, then be prepared to accept a lot of hard knocks and disappointments before starting out."



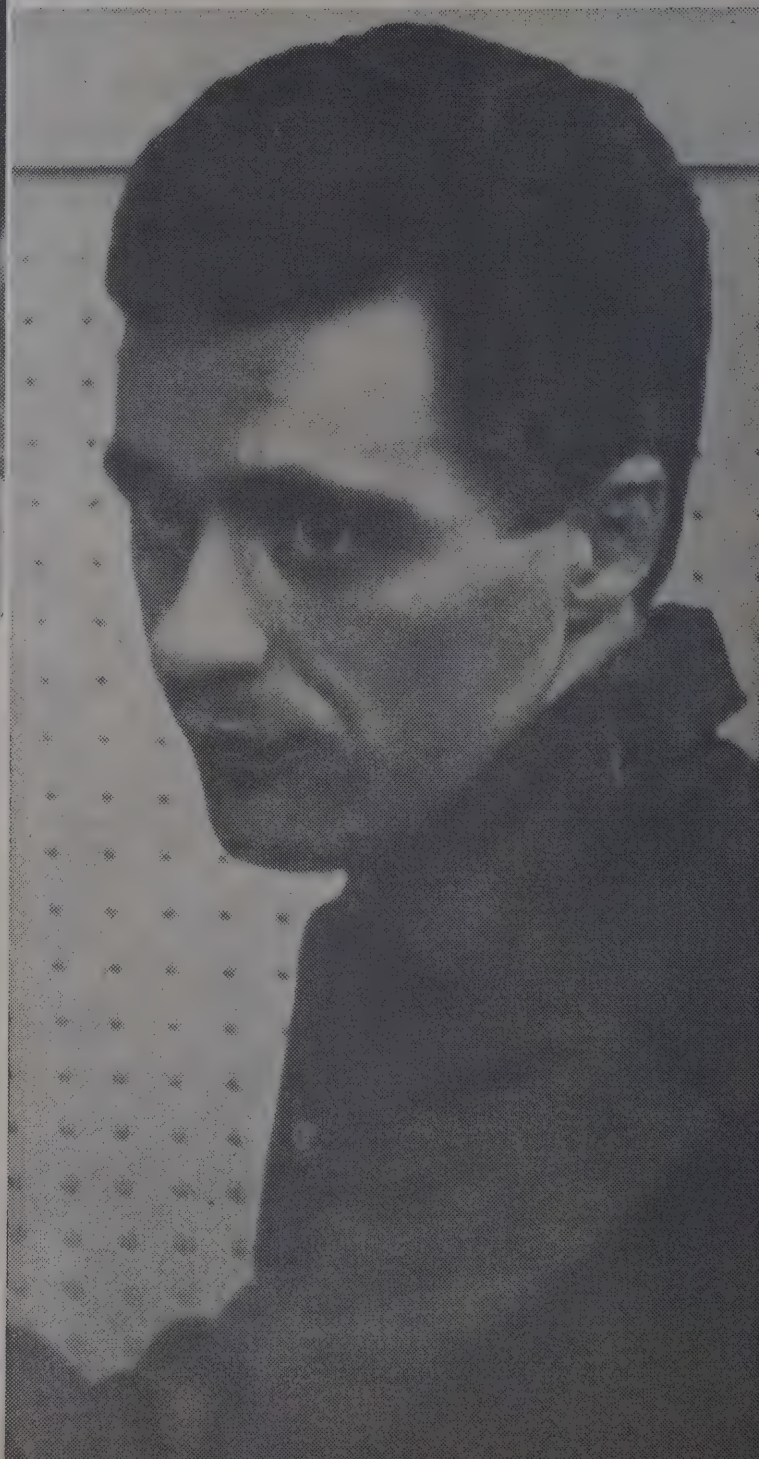
Bob Crewe, wearing shades, produces all the Seasons discs.



The boys were featured on a coast to coast TV show.



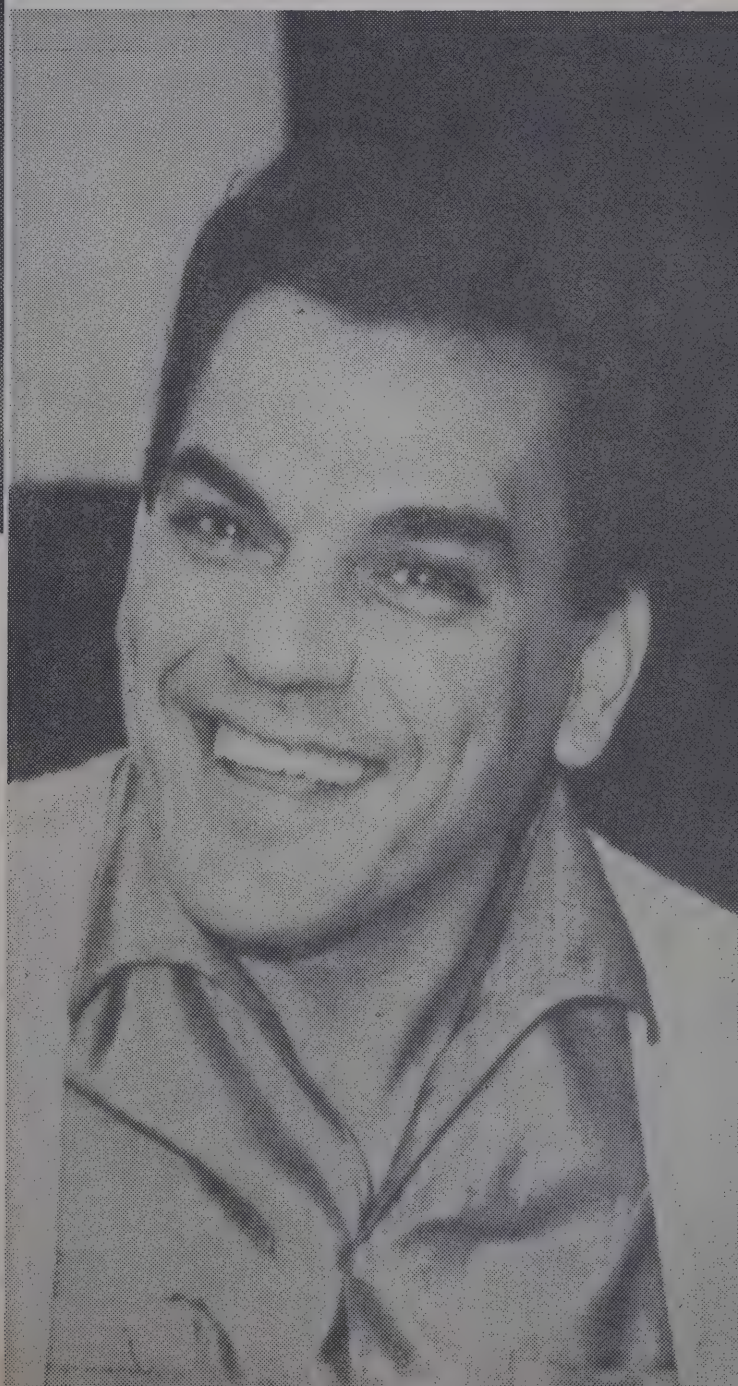
FRANKIE VALLI, lead tenor, was born in Newark, N.J., where he still lives. He started to sing in grammar school and performed with school groups at Central High. He also taught himself to play the drums. He was friendly with Nick and Tommy, and finally left school to join them when they organized their country and western combo. Later he went out as a single, but rejoined the group when they became The Four Lovers. His hobbies include sketching and cartoon drawing. His favorite sports are tennis, billiards and baseball.



BOB GAUDIO, tenor, is the only member of The Four Seasons who is not a native of New Jersey. He was born in The Bronx, N.Y., but moved to New Jersey where he attended Bergenfield High School. He now makes his home in Cresskill, N.J. He studied piano as a youngster, and later taught himself to play the organ. He played with school groups and started to write music when he was twelve. One of these groups became the Royal Teens, they left school for a show business career. Bob wrote their big hit song, "Short Shorts." While traveling with them he enrolled in a correspondence course and received a high school diploma. He remained with them until 1960, when he joined Frankie, Tommy and Nick. He wrote all of the hit songs recorded by The Four Seasons. His favorite sport is football, which he played in high school.



NICK MASSI, bass, was born in Newark and now lives in Bloomfield, N.J. He is a self-taught musician, playing bass and guitar. He attended Bloomfield High School, but left after two years to help support his family. Although he was interested in a musical career, he was too young to play in clubs. In his spare time he performed at family affairs and social functions. He grew up with Tommy and eventually joined him to form a musical group. As a member of The Four Seasons, he writes all the vocal arrangements. His hobbies are wrapped around songwriting. He enjoys horse-back riding, bowling and billiards.



TOMMY DeVITO, baritone, was born in Belleville and now lives in Montclair, N.J. He attended Belleville High School and learned to play the guitar from his older brother. He left school to help support his family. At night, in order to earn extra money, he would visit the local taverns to play the guitar and sing, while his brother passed the hat around for contributions. He averaged \$20 to \$30 a week this way. Eventually, he and his brother formed a musical combo with Nick and Frankie, specializing in country and western music. They called themselves The Varitones, and worked at weddings and small clubs for \$10 or \$12 a night. It was this group that later developed into The Four Lovers and finally The Four Seasons. Tommy is a very fine golfer. He has a two handicap and hopes someday to become a member of the PGA.



NAME	BOB GAUDIO	NICK MASSI	TOM DEVITO	FRANK VALLI
BIRTHDAY	NOVEMBER 17	SEPTEMBER 19	JUNE 19	MAY 3
HEIGHT	6'1"	5'7"	5'6½"	5'6"
WEIGHT	185 IBS.	160 IBS.	154 IBS.	125 IBS.
COLOR OF HAIR	BROWN	BLACK	BROWN	BROWN
COLOR OF EYES		BROWN	HAZEL	HAZEL
FAVORITE SINGERS: MALE	FRANK SINATRA	ROY ORBISON, FRANK SINATRA	FRANK SINATRA	JIMMY SCOTT
FEMALE		BARBRA STREISAND	TONI ARDEN	DIONNE WARWICK
FAVORITE ACTRESS	SOPHIA LOREN	JANE FONDA	SOPHIA LOREN	SHIRLEY McLAINE
FAVORITE ACTOR		ROCK HUDSON	FRANK SINATRA	FRANK SINATRA
FAVORITE TV SHOWS:	EAST SIDE- WEST SIDE	PHIL SILVERS SHOW JACKIE GLEASON	CANDID CAMERA JACKIE GLEASON	FLINTSTONES JACKIE GLEASON
FAVORITE SPORTS:	BOWLING FOOTBALL	HORSEBACK RIDING SWIMMING	GOLF HORSEBACK RIDING	FOOTBALL BASKETBALL
A GIRL FOR THE FOUR SEASONS:	"A GIRL THAT'S INFORMED ABOUT SOMETHING. CAN TALK ABOUT IT AND IT KEEPS HER BUSY. I LIKE BUSY GIRLS."	"I LOOK FOR THE GIRL WITH THE SWINGING HAIR STYLE . . . IT DOES FOR HER THAT RHYTHM DOES FOR A SONG."	"'NATURAL' IS THE WORD FOR HOW A GIRL SHOULD DRESS . . . AND MAKE-UP."	"I LIKE A GIRL WITH A REAL SOAP AND WATER SHINE ABOUT HER. IT GIVES ME A REAL GOOD IMPRES- SION."

MARVIN AND MARY

OUR GREATEST SOUL SINGERS

To a casual observer, it would seem that Marvin Gaye and Mary Wells are successful stars. In London's first music poll conducted by the Record Mirror, Mary was voted the number one female singer. Marvin placed #2 among male vocalists, which is quite an accomplishment for someone who's never had a big record in England.

Mary's "My Guy" went to the #1 spot in this country, it was #5 in England and #2 in Australia. Marvin's records were selling as consistently as ever and his nightclub revue was drawing comments from the critics like "class — refreshingly different", "talent, showmanship and a fine gift for voicing a lyric that's delightful to hear" and "good, rousing, rocking entertainment".

Their debut duet disc "Once Upon

A Time" and "What's the Matter With You Baby" is still being featured on radio stations in many parts of the country and their first album collaboration, "Marvin and Mary — Together" is a best-seller.

Despite all these accomplishments, when Marvin was asked to cite the highlight of his career he replied, "It hasn't happened yet. I can't really say that I've reached a turning point so far."

His idea of reaching that pinnacle may come if and when he does a Broadway show or makes a major movie appearance. But by then he may have raised his goals even higher.

As for Mary, she once stated that the music business wasn't "all sugar and spice. You have to work hard. And when you become successful you have to work even harder."

Although both of these two talented artists have reached the upper plateau of their field, neither of them seems willing to take it easy. They're both aiming even higher.

Mary, who's always been greeted warmly and enthusiastically by her fans wherever she appears, has been developing a new act for nightclub presentation. She's never worked in a club before but she apparently shares Marvin's belief that "you can get to the people better the closer you are to them."

Mary rehearses from around noon to 9 at night, working primarily on standard tunes for a more adult audience. When selecting material, Mary looks for tunes with "a good beat and good lyrics. I like songs with a groovy beat that are soft — sounding."

Marvin was busier than ever the past year with his revue. The Spinners, Hattie Littles and a swinging 10 piece band accompany him on his tours, which usually run for 4 or 5 months at a time. In between, he spends 3 or 4 weeks at home.

This past September, Mary toured Europe. Her comment on Europe's leading group was, "I like the Beatles. They can do a lot of different types of tunes. They perform rhythm and blues songs with their own feeling. It gets across to me."

When we asked Marvin for an opinion on the mop-tops he said, "I like them. I like their instrumentation. Being something of a drummer myself, I think that Ringo plays good drums."

In Marvin's revue, The Spinners do a zany take-off on the Beatles that never fails to crack up the audience.

The reason Marvin and Mary are tops on the charts and in the hearts of their fans is because they're both still striving for new goals. Many lesser artists would be content with the enviable reputation this soulful duo enjoys. But in the months ahead, both Marvin and Mary will not only pursue their busy careers, they'll add more activities to their already hectic schedules. Both know the importance of meeting and performing for their fans.

In the future, these two stars will shine even brighter.



Mary Wells is an exciting star onstage.



Marvin Gaye was a Freedomland hit.

INTERVIEW WITH EYDIE GORME

Steve Lawrence and Eydie Gorme are probably the most delightful couple in the music world. In this first installment of a special two-part feature, Hit Parade Editor Don Paulsen talks with the vivacious Eydie Gorme.

DP You've got a new record out, "Can't Get Over The Bossa Nova." I understand you and Steve wrote it together. Have you ever done any songwriting before?

EG I've done very little. Steve really does quite a lot.

DP How do you go about songwriting?

EG Well, I don't go about it very much at all.

DP It's just a hobby?

EG Well, for Steve it's not a hobby, but for me it is. Steve is really quite a songwriter. I must have written about three songs with Steve, but it was just a whim.

DP Before Steve got involved in his Broadway play you appeared together quite frequently on TV and in nightclubs. Do you feel that in working as a duo your separate identities as entertainers suffered?

EG We have one identity as a team. We have one identity as Steve Lawrence and one identity as Eydie Gorme. It's the most enviable position anyone can be in. How one has affected the other has only been to our advantage.

We make single records but we also make duet records. It's without precedent. There are very few married people in the music business who work together and separately.

DP You and Steve have one of the most successful show business marriages. Do you have any sort of golden rules for staying happily married?

EG I think it's a matter of luck. Actually, there are no formulas. It takes more than just a one-line answer. Like, it's not: "Well the reason for my happy marriage



is I eat Wheaties every morning." That's an involved affair.

But I will say it helps to have a sense of humor. That's probably the first and uppermost thing in a marriage, but it's certainly not the entire answer.

DP What would you say was the turning point in your singing career?

EG Well, it wasn't exactly a turning point, but of course the most important thing that happened to me and to Steve too was the nightly exposure on the "Tonight" show with Steve Allen. We were on that show on and off, with fantastic exposure, for about 5 years. It wasn't the turning point it was a solid, building education in both of our careers.

There hasn't been a real turning point yet and I sure hope there won't be . . . because at this point it would be downhill!

DP When you're recording a tune to be released as a single, as opposed to a track in an album, what do you look for?

EG First of all, you'd very rarely record a standard, unless you do it with a particular new beat . . . either in a twist beat or a ska beat or the watusi or something. Dancing is the most important part. If the kids can't dance to it, it's not a pop thing. People usually don't buy albums to dance to, they buy them to listen to.

DP In your latest album, "Amor", all the songs are sung in Spanish. Who is an album like that geared for?

EG Columbia Records, the company I record for, has a tremendous international record business . . . as much internationally as domestic.

Europeans look so much to Americans — bless 'em and I'm happy to be one — sometimes have the habit of forgetting that there are other people outside the United States. The Europeans look to us. We start everything in pop music. They look to us for what's going to be new and going to happen. Now they're starting to get fine artists of their own. The international market has become a fantastic thing.

My album is geared not only toward Spanish-Speaking countries but to countries where they buy Spanish records — like the United States.

Outsides of the "Amor" album, I have a record now, "I Want You

To Meet My Baby" and the song which Steve and I wrote, "Can't Get Over The Bossa Nova." Now I've gone into Columbia Records and I have made that record in Italian, Spanish, Japanese, German . . . and these records are very appealing to people all over the world. The sale is tremendous.

We are not really quite aware of what's going on in pop music — and the jazz field is really swinging. Even in Iron Curtain countries where it's not even allowed, where you can get in a lot of trouble for owning jazz records, the kids manage to get their hands on them.

This international field encompasses more in some ways than it would domestically . . .

DP Because there's more than one country to send the records.

EG Right.

DP Do you think that internationalism will get bigger all the time?

EG I think the international music business will get better all the time. And I also think the bigger and better it will be for world relations altogether. Music is probably the best and most non-political way. It's one thing that doesn't go very much hand-in-hand, music and politics. People are not afraid of music. It's a wonderful thing.

DP Do you have any opinions on one particular foreign group — the Beatles?

EG The Beatles are no longer a foreign group! I think they do better in the United States than they do in any one country in the world. I think the United States has taken them to their hearts.

As a matter of fact, I'm doing a charity ball where I'm introducing the Beatles at a large thing here in New York for the Cerebral Palsy. Steve and I are honorary chairmen for the Cerebral Palsy Foundation in New York City and The Beatles are coming to do a thing for our charity. We're very happy to have them.

At this point Steve Lawrence came into the kitchen where we were chatting and announced there were some visitors to see Eydie on business. I thanked her for a very enjoyable interview and she left.

Steve had to be at the theatre for the Wednesday matinee of "What Makes Sammy Run," I made arrangements to return and continue the interview for the next issue of Hit Parader.



WMCA Good Guys appear with Steve & Eydie on Cerebral Palsy Telathon.



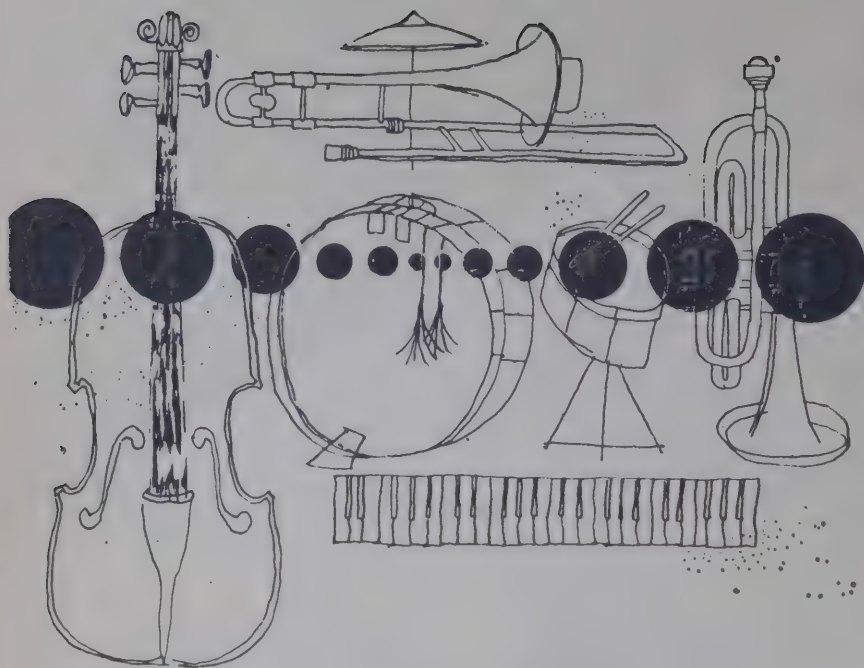
They enjoy great popularity both as recording artists and as performers in the best night spots.

Steve and Eydie are top names singly, or as a duo, a show-biz rarity.



Eydie has cut records in Spanish, Italian, German and Japanese.





MUSIC

DAVE VAN RONK



MIRIAM MAKEBA



BILL BLACK



BOBBY RYDELL



FOLK MUSIC

Randy Sparks, whose *New Christy Minstrels* scored a solid smash, has gone and done it again. He's formed a new folk vocal group, and it's called *The Back Porch Majority*. The *Back Porchers* were originally just that—a group formed to understudy the *New Christy Minstrels* and supply the *Minstrels* with replacements. But the *Back Porch Majority* soon took on a sound of its own and Sparks decided to launch the group. It's already recorded for *Epic Records*. The group consists of seven singers—three of them girls—and they accompany themselves with 12-string and 6-string guitars, as well as with bass and banjo. They also toss in licks here and there with jug band instruments.

Harry Belafonte and *Miriam Makeba*, who recently completed a national tour gave a weekend concert series at *Forest Hills Stadium*, early in August. Harry is booked to open at the *Latin Casino* in *New Jersey* just over the border from *Philadelphia* on *September 10* . . . *Miss Makeba* has already been signed to appear at the *Shoreham Hotel* in *Washington* next *April* . . . *Dave Van Ronk's* new album, "*Just Dave*," is on current release by *Mercury Records* . . . *Bob Dylan's* new book, "*Bob Dylan's Songs for Harmonica*," has just been published . . . *Peter, Paul and Mary* wound up their *Far Eastern* tour with late *July* dates in *Honolulu* . . . *The Chad Mitchell trio* cut a new album for *Colpix Records* . . . *The New Christy Minstrels* are set for a three-week tour of *Europe* starting in mid-*January*.

POPULAR MUSIC

Brenda Lee and manager *Dub Allbritten* returned from *England* where *Brenda* taped several major *TV* appearances for *B.B.C.* *The New Beats* from *Louisiana* recorded their first album for *Hickory Records* in *Nashville*. *Capitol Records* recorded the *Beatles* at their *Hollywood Bowl* concert. *Stan Getz* of "*Girl From Ipanema*" fame is writing the musical score for the *Animals'* first full length movie called "*The Swinging Set*." Movie will also feature *The Dave Clark 5* and *Johnny Rivers*. *The Four Seasons* are touring the country with an all star show consisting of *Barbara Lewis*, *Ruby and The Romantics*, *Bobby Goldsboro*, *The Chiffons*, *Patty and The Emblems* and *Jimmy Soul*. *Little Richard* who sold 32 million records in his hey-day, is now signed to a two year contract with *Vee-Jay Records*. *Cliff Richard* recently recorded for the first time in the U.S. *Elvis Presley* received a gold record for sales of "*Kiss Me Quick*." *The Beach Boys* cut a "live" *L.P.* for *Capitol* to be released in *October*. *Dick and Dee Dee* are touring the far East. *Lonnie Mack* served as judge of a dance contest at the *Illinois State fair* where his band entertained. *Bill Black's* combo, who toured with the *Beatles*, will do likewise in *England*. *Bobby Rydell* played a mixed up singer on the *Danny Thomas Show*. *The Supremes* "*Where Did Our Love Go*," set off a good deal of interest in the "*Detroit Sound*." Competing record companies came up with "*Bread and Butter*" and "*Remember-Walkin' In the Sand*." The *Detroit Sound* is currently the most successful development in the recording industry, headed by the *Tamla Motown* labels.

BILLBOARD

JAZZ AND BLUES

Alan Freed is now a jazz d.j. on F.M. outlet KNOB in Los Angeles. His selections for the most part are blues in the B.B. King, Jack McDuff, Jimmy Smith vein. The Ashland auditorium, Chicago, held a blues concert in August featuring B.B. King, Little Junior Parker, Elmore Morris and Freddy King. Impulse Records has a masterwork in Charlie Mingus' new release "Mingus Plays Piano." The famous bass player solos throughout the entire set on spontaneous compositions and improvisations. Louis Armstrong's one night stand at New York's Metropole in July broke all attendance records for the club. Birdland is back in business with a full time jazz policy. The club opened with Miles Davis. At this writing Bud Powell was set to leave Paris for a stint at Birdland. Apparently he is in good health. Composer Randy Weston, who is also a brilliant jazz pianist, performed an unusual jazz religious service at a New York City church recently. Weston wrote original jazz compositions which were inspired by passages from Scripture. Reverend John Gensel, pastor of the Advent Lutheran Church New York delivered the Bible passages. A film crew for the TV series, "The Twentieth Century," went to Japan to do a program on Duke Ellington's tour. Duke and Ella Fitzgerald taped some shows for "Today," in the nature of tributes to Ellington. Pianist Erroll Garner made a guest appearance on The Bell Telephone hour . . . Louis Armstrong was all over the New York World's Fair on one of the hottest days of the summer. As the mercury reached 99 recently, Louis had his own day at the Fair and made appearances at four pavilions, including the African Pavilion and the Singer Bowl, where he played a concert.

COUNTRY WESTERN

Lester Flatt and Earl Scruggs appeared as guest stars on the "Beverly Hillbilies." The duo have recently been made Honorary Citizens of Mobile, Alabama and Johnson City, Texas. In addition, the boys have received a Proclamation from the Mayor of Prichard, Alabama and commissioned Kentucky Colonels from Governor Breathitt in Frankfort. Hank Williams Jr. is currently touring Prince Edward Island and Nova Scotia. The package booked by Boston promoter Buddy Lee, also includes Jean Shepard, Curly Fox, Audrey Williams and Lamar Morris. Carl Smith returned from Toronto where he taped several shows for his upcoming "Carl Smith Show". The 30-minute weekly seg will run coast to coast in Canada on BBC, starting in the fall . . . Roger Miller, Smash recording artist now making his home in Hollywood, recorded a live comedy album in Nashville's Carousel Club under the direction of Shelby Singleton and Jerry Kennedy. Lucky Moeller, of the Denny-Moeller Artist Bureau, reports good overseas business, with George Morgan booked in Germany and France in September, Carl Perkins returning to England for eight weeks beginning Oct. 18, and Red Sovine booked in Germany and France for three weeks in November. Roy Drusky is back in Nashville after a two-week engagement at Toronto's Hotel Edison. Johnny Western, writer of the "Ballad Of Paladin," has been signed to the Phillips label by Shelby Singleton and cut his first sides for the label last week . . . Chet Atkins, Boots Randolph and Floyd Cramer appeared in two benefit performances at the Carousel in Nashville. The proceeds went to the family of Dean Manuel, pianist-leader of the Jim Reeves band, who died in the July 31 plane crash. Ferlin Husky and his band, headed, by Wade Ray, had capacity business at the Regina Exposition with three shows, daily. This is one of the big Canadian Expositions with negotiations underway to return Ferlin next year. Ray Price and The Cherokee Cowboys, along with Tompall and The Glaser Brothers, broke and all time attendance record held by Roy Acuff at the Belle Missouri Fair with over 6900 paid admissions sitting through a downpour rain at the Fairgrounds grandstand while the boys entertained under a funeral tent in front of the grandstand. Said Tompall, "The tent was there just in case the Glaser Brothers' act died." Happy to announce that it did not.

ALAN FREED



CHARLIE MINGUS



CARL SMITH



JIM REEVES



DICK CLARK'S CARAVAN OF STARS

The hottest show currently touring the country is undoubtedly Dick Clark's Caravan of Stars. The hundreds of coast-to-coast one-nighters are sold out weeks in advance and the show these particular photos were taken at was no exception.

Gene Kaye, a disc jockey at radio station WAEB in Allentown, Pennsylvania, is one of Pa.'s most popular jockeys and brings big name talent to his weekly record hops. Gene's sponsorship of Dick Clark's show no doubt boosted his popularity another 100%.

In a traveling show of such gigantic proportions, it must be difficult to keep things running smoothly but affable Dick Clark manages to hold the show together. It goes without saying, however, that there's no such thing as a perfect road show. One of the "crinkles" happened after a heated argument between the management of the Dick Clark Tour and the hired bus

driver. The driver stormed off with bus and uniforms of the Supremes. The Supremes are currently riding the national charts with "Where Did Our Love Go."

Dick Clark, after explaining to the large audience why the Supremes would not be able to appear (to no avail), encouraged the girls to perform in their traveling clothes . . . They did, and almost broke up the show with standing ovations and cries for more.

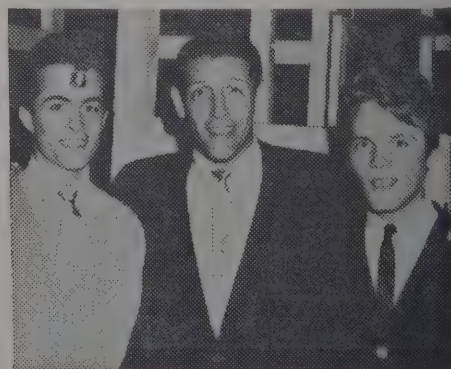
But the star-studded cast makes up for any behind-the-scenes difficulties that might happen. When you can see Major Lance, the Dixie Cups, the Reflections, Gene Pitney, the Supremes, Brian Hyland, Fabian, the Premiers, Mike Clifford, Round Robbin, the Ripchords, Bobby Freeman, the Jelly Beans, the Crystals, Dean and Jean and Brenda Holloway all in one show, who cares about an old bus driver.



Above, Allentown, Pa. d.j. Gene Kaye greets the Reflections, of "Romeo And Juliet" fame Below, Round Robin and other performers prepare for showtime.



Brenda Holloway was a bit. Below, Gene with Mike Clifford and Brian Hyland.





Dick Clark checks the show schedule. Below, Major Lance meets the fans.



Gene meets two of the Dixie Cups.



Two famous Genes, Kaye and Pitney.



The Supremes and two of the Crystals stretch out and relax between shows.



The Supremes sing "Where Did Our Love Go". Below, Dick Clark bowing.



In the beginning there was the Beatles. They had long hair and they played instruments and they sang and they became the hottest musical phenomenon the world had ever known.

Suddenly, dozens of groups with long hair who sang and played instruments appeared on the scene. After all, imitation is the sincerest form of robbery.

To assist our readers in knowing who's who behind all that hair, we give you this little guide to several of the more outstanding groups who have jumped on the Beatle bandwagon for fun and/or profit.

Will the real BEATLES please stand up?



The real Beatles visited the Younger Bros. at the Peppermint Lounge. Above, the Youngers meet Murray The K.

THE YOUNGER BROTHERS

One of the funniest parodies of the Beatles is performed by the Younger Brothers. Wearing mop-like wigs and false noses, they strum three outrageous looking guitars. Their main instrument, a bass fiddle adorned with towel racks, a telephone, a rear-view mirror, door knobs, a T.V. antenna, Christmas tree lights and other assorted hardware, lights up like a neurotic pin-ball machine. During their act, the phone on the guitar rings and the boys converse with "mother," who sends them her regards from England.

Fronting the group are Paul, Larry and Vinny Younger. The Sidemen are Walt, on organ; Neal, guitar; Steve, drums; and Vince, Bass.

Two years ago they sent a tape to the manager of the Peppermint Lounge. He liked what he heard and, without even seeing them, he booked the boys for a week. They've been playing there ever since.

The Beatle take-off was a recent innovation and when the Beatles were in New York they saw it and approved.

THE FEMALE BEATLES

The Female Beatles have one thing the Mersey mop-tops lack — at least from a male view-point — that's sex appeal.

Patti Devoe, Merrie Ree, Janet Gross, Sue Gazzi and Rosanne Kangloss had been together for 2½ years as the Playgirls. They were popular with audiences and club-owners, but after they saw the Beatles, liked them and started performing Beatle tunes, the girls' career really began to move. Twentieth-Century Fox signed them to a recording contract and they've toured Europe and South America, with new offers coming in every week.

One distinguishing fact about the girls is that they're one of the very few Beatle imitators who don't have to wear wigs — the long hair is for real.





THE AMERICAN BEETLES

What's in a name? Dig this little tale:

Bill Ande, lead guitarist, Tom Condra, rhythm guitar player, Dave Hieronymus, drummer and bassist Vic Gray had been together for five years playing fraternity engagements, night clubs and teen hops. When the Beatles came on the scene, the boys decided, on a whim, to adopt a new name and let their hair down. The response was enthusiastic and many doors were suddenly opened to them.

Wherever the American Beetles appear, fans scream and bombard the stage with jelly beans just as wildly as they would for John, Paul, George and Ringo.

So whether you spell it B-E-A-T-L-E-S or B-E-E-T-L-E-S, the result is M-O-N-E-Y.

THE LADYBUGS

Beyond a doubt, the cutest quartet to challenge the Beatles as the world's foremost singing kooks are the Ladybugs.

Paul Henning, the man responsible for "The Beverly Hillbillies" and "Petticoat Junction," created the way-out group of girls for one episode in the latter scenes. In addition, they wowed the audience on Ed Sullivan's CBS-TV show.

The bewigged, guitar-twanging foursome consists of "Petticoat Junction" regulars, Jeannine Riley, Pat Woodell and Linda Kaye, plus Sheila James, who played Zelda in the "Dobie Gillis" series. It's a group that can be appreciated even if the sound on your TV set isn't working.



THE EGGHEADS

The Beatles made everyone hair-conscious. It was inevitable that someone would go to the other extreme. The Eggheads were the first. Sporting smooth round heads, they're not afraid to stand up before a crowd without the camouflage of hair which looks like crab grass left untended through a long, hot summer. It is a pretty cool idea.

The four young men — Chuck Harmon, John Samson, Jim Monte and Lucky Laccardi — spent four years learning how to play their respective instruments and developing a distinct style and sound. When Beatlemania began to rise, the boys went to the

root of the matter, shouting "Off with our hair!!!"

Nation-wide fame followed shortly thereafter.

There are many other groups that have sprung up in the wake of the Beatles, but most of them spring down again just as fast. It's rumored that a Beetle group from Japan trying to enter this country was stopped by an attack of D.D.T.

There will be many more groups who owe their existence to the foursome from Liverpool. But there is just one truly great and original Beatle group, and no one else could ever replace them.



MY FAIR



LADY

starring
AUDREY HEPBURN
REX HARRISON



The greatest hit in the history of the American theatre has come to the motion picture screen at last. "My Fair Lady" was the longest-running musical ever presented on the Broadway stage. Based on George Bernard Shaw's "Pygmalion", it opened in March, 1956, and closed in September, 1962 after 2,717 performances. The stage production has set records in all countries where it has played.

Now, after a year and a half of preparation and filming, Warner Brothers has released its \$17,000,000 production of the Alan Jay Lerner-Frederick Loewe musical. Audrey Hepburn, playing Eliza Doolittle, the grimy vulgar flower girl who becomes the most elegant lady in all London, stars with Rex

Harrison, who recreates his famous role as Professor Henry Higgins.

Movie fans who've often wondered, "Whatever happened to the lavish, happy musicals Hollywood used to produce?" need look no further. "My Fair Lady", filmed in Technicolor and super-sized Super Panavision 70, with a six-track stereophonic soundtrack is destined to be a classic among great movie musicals.

No Broadway show in recent years has been so rich in tunes that have become standards. In the late '50's, following the play's premiere, dozens of recording artists released singles and albums of the great Lerner and Loewe song hits. The movie version has inspir-

ed another tuneful deluge. The 18 musical numbers in the film include such popular favorites as "I've Grown Accustomed To Her Face," "Get Me To The Church On Time," "I Could Have Danced All Night," "The Rain In Spain," "With A Little Bit Of Luck," "Show Me," "Lovely," and "On The Street Where You Live." The soundtrack album is on Columbia Records.

The immense talent of the people behind the scenes of "My Fair Lady" assured the film of success long before the cameras began rolling. Jack L. Warner, president of Warner Bros. was the producer. The distinguished George Cukor, whose last musical was the delightful "Les Girls," directed. Andre Previn, world famous, not only for the



1 Professor Henry Higgins encounters Eliza Doolittle, a ragged flower girl on the streets of London.



2 On a bet, the Professor vows to turn Eliza into an elegant lady. He begins with grueling speech lessons.



3 Eliza and the Professor try each other's nerves, but at last there comes the day. Eliza's "The vine in spine sties manely in the pline" becomes THE RAIN IN SPAIN STAYS MAINLY IN THE PLAIN. The scene film's musical highlights.



4

Meanwhile, Eliza's dad, one of the undeserving poor, hopes for a BIT OF LUCK.

nearly 40 films for which he has written musical scores, but as a classical and jazz pianist, recording artist and orchestra conductor, was musical director. The dazzling and impressive variety of costumes and sets were designed by the eminent and artistic Englishman, Cecil Beaton. Hermes Pan, choreographer, Gene Allen, art director and Harry Stradling, cinematographer, were among the many other talented craftsmen who contributed painstaking effort and loving care to the production of the super-hit musical.

From early January, 1963, to its start the following August, the picture was in creative preparation. Actual production lasted five months, after which the editing and scoring carried well into the spring of 1964. Even before the film was completed, arrangements had been made for its world premiere at the Criterion Theatre in New York on October 21, 1964, followed immediately by gala opening in other leading cities. Theatre owners put up record guarantees long in advance.

The radiant Miss Hepburn, who has been called "Everybody's Fair Lady," began developing her interpretation of Eliza Doolittle long before the start of production. She worked six weeks with Susan Seton, a vocal coach from



5

Elegantly gowned, the new Eliza goes to the Ascot Races with Professor Higgins.

6

Eliza slips momentarily
and uses an impolite
word. Three ladies faint.



7

But at Embassy Ball, Eliza
is a sensation. Prof. Hig-
gins wins the bet.

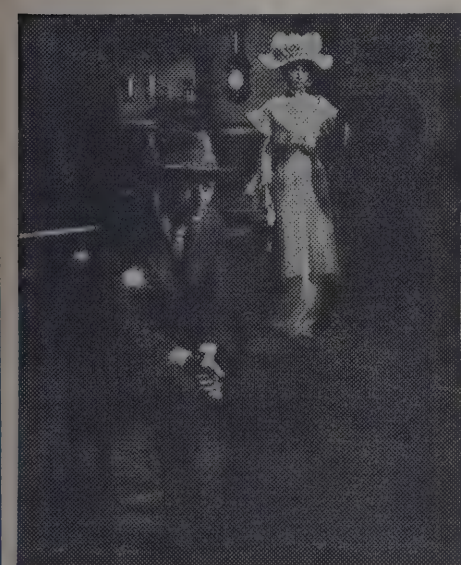




8 Eliza's father has come into an unexpected fortune and now Eliza's "step-mother" wants to marry him. He sings GET ME TO THE CHURCH ON TIME.



9 Eliza angrily runs out on Higgins, he's grown accustomed to her face.



10 As Higgins sits in his study Eliza returns. In true musical tradition, they live happily ever after.

New York City, and found every nuance in the character of the "rapscallionly flower-girl," Eliza Doolittle, who is transformed into a "fair lady" by Professor Henry Higgins. Of course, she is as appealing under the dirt and grime that cover the flower girl as she is when she emerges as the grandest lady of London's high society.

For the sake of realism in her role as the seedy guttersnipe, Miss Hepburn underwent a daily besmirchment for two weeks, beginning upon her early morning entry into Warners' makeup department. Before you could say Palmolive, she was attacked by her hairdresser with fuller's earth and oil, by her makeup man with dirt-soaked sponges and by her wardrobe woman with stained, torn and squalid skirts and petticoats and even a pair of tatty bloomers. Her fingernails were poked full of dirt.

A reversal of the same procedure took place after each day's filming, and it is not a procedure that Miss Hepburn enjoyed inasmuch as she is a meticulously neat person. "However," she says, "I must admit that the very clear evidence of Eliza's filth went a long way toward helping me feel the characterization."

By the end of "My Fair Lady," however, Miss Hepburn is the stylish and elegant Miss Doolittle who sweeps all before her at the Embassy Ball.

The role of Higgins in the film is given its ultimate performance by Harrison who created the part on the New York stage and then played it 1,006 times in New York and London. After performing the role for the 1,007th and final-time, Rex Harrison bid a definite farewell to the character of Henry Higgins. "I won't play him again," Harrison states with conviction. "I am part-

ing friends with the man while we still are on speaking terms."

Harrison has had a phenomenal success as the professor of phonetics in "My Fair Lady". The critics enthused about his performance. The public applauded wildly. He played the role for two years on the Broadway stage, and repeated his triumph in the part for one year on the stage of the Drury Lane Theatre in London.

At that point, Harrison felt he was finished with Higgins. Then Warner Bros. persuaded him to play the role just once more.

"I was tempted. I also succumbed," says Harrison with a smile. "But now that the film is complete, I am going to shake hands with the character and say goodbye."

How did Harrison transfer Higgins from stage to screen? He didn't merely "transfer" Higgins, says the performer who created the role in "My Fair Lady."

"Motion pictures being so different from the theatre, it is not possible to create a performance, intact, from the footlights to the sound stages," says Harrison. "Under those conditions, I'm afraid such a characterization would seem broad and unconvincing. Films are much more detailed, as to acting, than the stage. My solution was to go back to fundamentals and entirely re-create the part for the camera."

That required of Harrison that he get to know Higgins more intimately than ever.

Higgins is the same person in the film as he was in the theatre, but on the sound stages I achieved the same effect in a different manner," Harrison explains. "I suppose subtlety is the keynote of the cinema. In the theatre, one must project both facial expressions and voice to the uttermost row of the uttermost balcony. For the camera and the microphone, no nuance of voice or gesture fails to project. It is the difference between addressing a convention and simply conversing with a friend."

Mr. Harrison and the Warner sound department undertook to set a precedent by making it possible for him to sing his songs, "live", rather than pantomime them to pre-recorded playbacks as is customarily done. At the request of the star, who felt that since he never sings a song the same way twice, it would be difficult to mime effectively to his own recordings, an ingenious electronic arrangement was devised to allow him to sing to a recorded orchestral accompaniment while the cameras were turning.

(continued on page 54)

"ON STAGE WE CAN BE PRETTY WILD"

THE ANIMALS

It all started with the fans. Five young men, hammering out rhythm 'n' blues in Newcastle-upon-Tyne clubs under the modest name of the Alan Price Combo, heard their audiences talking about "The Animals". It was, they realized eventually, a reference to themselves—a topic of conversation among pop fans wherever they go.

"How it began we never could find out", says Alan. "Maybe it was because we looked the part in those days. We couldn't afford smart mohair suits. We

dressed in denim jerkins (tight-fitting sleeveless jackets) and trousers—pretty shabby they were, and people must have thought we were laborers. Still you can't knock yourself out on stage all toggled up to the eyebrows. Now we are making more money and we've moved up the scale to denim jackets—tailored, of course—and lightweight trousers. For television we shall be wearing sharp suits which cost 30 a-piece." (That's almost \$90 American money.)

Adds vocalist Eric Burdon, "The name was probably an association with the kind of music we play—earthy and gutsy. It's a sort of animal sound. On stage we can be pretty wild. No routine—just moments of uninhibited inspiration when we go slightly potty."

The group wisely appreciated that they were more to be remembered as *The Animals* than as the Alan-Price Combo—but the change of name caused some misgivings at the BBC. The new title was agreed on after the group had been booked for SATURDAY CLUB as the Alan Price Combo. "The BBC has their doubts about letting us broadcast as *The Animals* and there were talks at high level before we were given the go-ahead" says Alan.

The Animals had their beginnings in a trio, formed in October 1962 by Alan Price with Chas Chandler (bass-guitar) and John Steel (drums). They played around Newcastle's jazz clubs, were joined by vocalist Eric Burdon and the line-up was completed by the addition of Hilton-Valentine (lead guitar).

In Newcastle the group became a cult, with a fan following fervent as The Beatles acquired in Liverpool. To be in the fashion, young girls carried large straw bags with "The Animals" written on them, while the boys had

Fans of the Animals spread the word at the U.S. premiere of the Beatle movie.





Alan Price, John Steel, Eric Victor Burdon, Hilton Valentine and Chas Chandler.



For 10 days the Animals rocked the N.Y. Paramount Theatre's Good Guy Show.

the name emblazoned across the back of their jerkins and combat jackets.

But the most impressive demonstration of fan-worship came with the making of a four track demo-disc. Their followers found out about it and snapped up 500 copies at \$2.38 per record.

That same demo-disc was brought to London by their manager, club owner Mike Jeffries, who played it to agents and bookers and secured enough work for them to make the move South in January 1964. The Animals are now residents in London and are packing 'em in wherever they play.

Three important dates in their engagement book were appearances on the JERRY LEE LEWIS TV SPECTACULAR, screened by Granada in May, and a tour with the American rhythm 'n' blues star Chuck Berry in the same month. On September 1 they came to America to headline a big rock 'n' roll show.

The Tyne Sound of The Animals was put on record by singer and independent record producer Mickie Most. Their first Columbia release in England was BABY LET ME TAKE YOU HOME b/w Gonna Send you Back To Walker (a suburb of Newcastle). "The House Of the Rising Sun", released in this country on MGM Records, is their current chart-topper.

MILLIE SMALL



Millie Small is welcomed in her native Jamaica after a triumphant U.S. tour.



Coke's World's Fair Pavilion was fun.



Millie sang "Sweet William," danced the Ska in a concert at the World's Fair.

Every morning when a magazine editor opens his mail he wonders what new treats and surprises the record companies have sent him. Records, photographs, press releases and biographies pour in as the disc manufacturers continually introduce new "talent" to an already-crowded field. Most of these new recording "artists" fail to make the top 10, or even the top 1000, so an editor can safely place most of the publicity material in his round file (i.e. — the wastebasket).

But early last May there was one line in a press release that seemed to warrant closer attention. It read "According to distributors and dealer reports pouring in from all sections of the country, Smash Records' selling boom with Millie Small's "Blue Beat" record, "My Boy Lollipop" is starting a new dance craze in the United States."

We put the release in a file folder marked "Blue Beat."

A month later a picture of a very cute young lady arrived with this press release:

"Millie Small, who is zooming up the national hit charts with her Smash Records' platter, "My Boy Lollipop" can't wait until she sees the excited eyes of her 12 brothers and sisters in Jamaica, when she tells them she is scheduled to make a movie with London director,

Douglas Hickox! Only nine months ago Millie came to Britain looking like a refugee — she wore her first pair of silk stockings only after her chirping, chuckling voice in "My Boy Lollipop" made her the sensation of England.

"Overnight Millie has become the newest sensation of America; is making more money in a week than her father (a sugar plantation worker) makes in a year; owns a wardrobe of clothes grander than a princess and is dicker-ing for the purchase of a huge London house for her twelve older sisters and brothers.

Quite a success story for a 16-year-old Chinese-Jamaican waif!"

The "Blue Beat" file was changed to the "Millie Small" file.

During the weeks that followed, more information arrived. Gradually, we pieced the story together.

Millie's ascent to stardom began at age 12 when she entered and won a talent contest in Kingston, Jamaica. The \$50 prize money made her feel like she was the richest little girl in the world. A year later her first record crashed into the Jamaican Hit Parade.

Three years and three hit records later, Millie was an established recording star in her native country. She might never have left the land of sunshine and calypso if Chris Blackwell, a Jamaican record producer and distributor,

IN AMERICA



HP Ed. Don Paulsen gets Millie's album. Lesley Gore and her A&R man Quincy Jones greeted Millie on her arrival in U.S.

hadn't left England to seek the vivacious teenager with the chirping, chuckling voice. Blackwell was convinced the Ska, which he called the Blue Beat in London, could start a new dance fad. He released record after record, but nothing happened. He had a hunch Millie could introduce to the world the exciting native rhythm.

In July of 1963, Blackwell brought Millie to London. Now her legal guardian, he enrolled her in England's famous Italia Conti Stage School for speech training and an intensive study of dancing. She learned quickly, and her second British recording, "My Boy Lollipop," did the trick. Blue Beat became the fashion in London niteries and the rage of teen circles throughout the European continent. In the United States, night clubs and dance schools featured Ska lessons.

Millie won the hearts of the English press with her native, little girl reaction to a new-found fame. Appearances on radio and national TV shows, ballrooms and concert halls made her the greatest little girl voiced singing sensation since Shirley Temple recorded, "On The Good Ship Lollipop." A television spectacular featuring The Beatles and Millie, and other popular stars was telecast twice in Britain by popular demand and is scheduled for similar success in this country.

The Millie Small file in the Hit Parader offices swelled. We learned that her favorite color is pink, Elvis Presley, Fats Domino and Cliff Richard are her favorite singers and her favorite outfit is a pair of stretch slacks and a sweater.

Finally, the inevitable letter arrived, stating, "Due to repeated requests from fan magazine editors and the press, Smash Records has scheduled a U.S. visit for Millie Small." A month later she arrived.

As Millie stepped out of the airliner at Kennedy International Airport, directly from an engagement in Germany, she was greeted by D.J. Murray the K. The Bonomo Candy presented her with the world's largest lollipop, a mammoth confection measuring 8 feet high and 13 feet in circumference.

A hectic schedule of interviews, photo sessions and television and radio sessions were crammed into the 16-year-old singing star's 24 hour visit to New York, beginning almost immediately after her arrival and ending minutes before her departure for Jamaica the following afternoon.

The schedule included magazine interviews and photo sessions with such national publications as Life, Seventeen, Hit Parader and some of the women's fashion magazines who currently

(Continued on Page 52)



Among Millie's interviews was one with Lee Jordan for a CBS-TV newscast.

● IS IT TRUE?

By Carter Lewis

Listen to the talk that's going 'round
the town
Everywhere you go they're spreadin' it
around
Saying that you've gone and found
another one
Is it true my love?

Oh, what about the ring you gave me
yesterday
Is it fair of me to throw it all away
Have you said goodbye?
If you have don't lie
Is it true my love?

Oh don't you know, don't you know
it would make me blue
Baby, baby say it isn't, say it isn't
true.

Up and down the street
The story is the same
Ev'ryone I meet is whispering your
name
Saying that you've gone and found
another one
Is it true my love?

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● YOU REALLY GOT ME

By Ray Davies

Girl you really got me going
You got me so I don't know what I'm
doing
Yeah you really got me now

You got me so I can't sleep at night
Yeah you really got me now
You got me so I don't know what I'm
doing

Oh yeah you really got me now
You got me so I can't sleep at night
You really got me
You really got me
You really got me.

Don't ever set me free
I always wanna be by your side
Girl you really got me now.

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● LET IT BE ME

By Mann Curtis and Gilbert Becaud

I bless the day I found you
I want to stay around you
And so I beg you
Let it be me.

Don't take this heaven from one
If you must cling to someone
Now and forever
Let it be me.

Each time we meet love
I find complete love
Without your sweet love
What would life be.

So never leave me lonely
Tell me you'll love me only
And that you'll always
Let it be me.

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● THE DOOR IS STILL OPEN TO MY HEART

By Chuck Willis

I must confess that I cried from
loneliness
And the door is still open to my heart
You are to me like the honey is to
the bee
And the door is still open to my heart.

I'm not ashamed to cry
It's better than to hold it inside
And I won't be satisfied until you're
here by my side
You are as close to me as two is
to three
And the door is still open to my heart.
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● HAVE I THE RIGHT

By Alan Vlakley and Howard Vlakley

Have I the right to hold you
You know I've always told you
That we must never ever part
Oh have I the right to kiss you
You know I'll always miss you
I've loved you from the very start.

Come right back I just can't bare it
I've got some love and I long to share
it
Come right back I'll show my love is
strong, oh yeah.

Have I the right to touch you
If I could you'd see how much you'd
send those shivers running down
my spine
Oh, oh, oh.

Have I the right to thrill you
You know I'd wait until you
Give me the right to make you mine.
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● SMACK DAB IN THE MIDDLE

By Chas. E. Calhoun

Pick me a town in any clime
Where people like a rockin' time
And stay awake both day and night
Till ev'rybody's higher than a kite,
Then throw me.

Smack dab in the middle,
Pitch-a me
Smack dab in the middle,
Fling-a me
Smack dab in the middle.
And let me rock and roll
To satisfy my soul!

Ten Cadillacs, a diamond mill
Ten suits of clothes to dress to kill
A ten room house, some barbecue
And fifty chicks not over twenty-two,
Then throw me.

A hundred bands with chorus girls,
A street that's paved with natural
pearls,
A wagon load of bonds and stocks
Then open up the doors at Fort Knox,
And throw me.

A lotta bread and gangs of meat,
Oodles of butter and something sweet,
Gallons of coffee to wash it down,
Bicarbonate of soda by the pound,
Now throw me.

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● LUMBER JACK

By Charles A. Arrington

For my woman, I was a lumber
lumber jack
For my woman, that lovin' woman
I broke my back
I never knew she had her fun
While I worked in the blistering sun
Making great big old trees into little
bitty ones
Rain or shine
Sleet or snow
I couldn't say no
Feelin' good, feelin' bad
Trees had to go
Ain't it funny what a kiss
And a great big smile can do
But that woman ain't worth the salt
That you put in a stew
Then came the day
She ran away with her man
While I worked she stole my pay
This was her plan
Gave her my heart and my soul
But she put me down,
Deep in the hole with a bleeding hand
And an aching back
I'm a broken hearted man
Just a wearily lumber jack.
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● I'M CRYING

By Eric Burdon and Alan Price

I don't hear you knock upon my door
I don't have your lovin' anymore
Since you've been gone I'm a-hurt here
inside
Well, I want you baby, by my side
Yeah, I'm crying, I'm crying
Hear me crying baby, hear me crying
Ah, ah, ah, ah, ah, ah.

I'm lonely and blue baby everynight
A-you know you didn't treat me right
And now my tears begin to fall
Well, I want you baby and that's all
I'm crying, I'm crying
Hear my crying baby, hear me crying.
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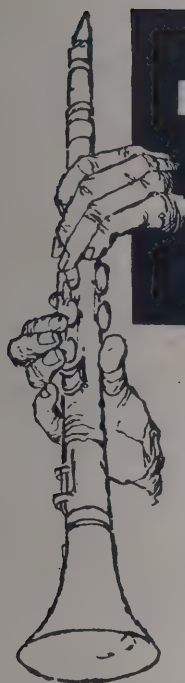
● I'VE GOT SAND IN MY SHOES

By Artie Resnick and Kenny Young

Oh, the boardwalk's deserted
There's nobody down by the shore
And the ferris wheel ride isn't turning
around anymore
The heat wave and the crowds are
just old news
But I've still got some sand in my shoes
Sand in my shoes brings memories of
the salty air
Sand in my shoes, the blanket that we
used to share
How we feel in love down by the sea
Comes back to me with the sand in my
shoes.

When the water was cold, you would
tremble and hold me so tight
And we'd sit on the beach, just to wait
for the stars to come out at night
The heat wave and the crowds are
just old news
But I've still got some sand in my shoes
Sand in my shoes, brings memories of
the salty air
Sand in my shoes, the blanket that we
used to share
How we fell in love down by the sea
Comes back to me with the sand in my
shoes.

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by Jim Delehant

COLEMAN HAWKINS

For two decades Coleman Hawkins has been the undisputed king of the tenor saxophone and, it has been said, the most influential reed man in the world. He has been a major jazz force for more than thirty five years and during that time he has overcome all the fads, fit into all kinds of bands and small groups, and lived through all the changes of jazz since his first association with Mamie Smith's Jazz Hounds in the early 1920's, (when he was 17 years old.)

He has not only lived through the changes, but survived through his creative foresight, adding onto his rich past with every musical contact. As altoist Johnny Hodges said of "Bean," an affectionate name for Hawkins used by musician friends, "The older he gets, the better he gets. If ever you think he's through, you find he's just gone ahead again." When Benny Goodman was asked to name his favorite tenor player he was queried on why he hadn't chosen Hawkins. "Oh, he said, "I thought you were talking about tenor saxophones. Hawkins has taken that horn a step beyond the rest." (He winces when he listens to his first recordings made with Mamie Smith and Fletcher Henderson's orchestra. When asked about them he replies, "Oh, those were made by my father." The slap-tongue technique of the dark embarrasses him.)

"Maybe the rest of the fellows would be out looking for chicks or something and I'd be in these honky-tonk joints, listening to the musicians and I'd hear things I liked and they'd penetrate and I'd keep them. If I hear

something I like, I don't go home and get out my horn and try to play it, I just incorporate it within the things that I play already in my own style. I still do. I don't believe in just getting a record and practicing from it, that's why so many of these boys now sound alike."

His taste in music is not limited to jazz. He likes all good music, classical-everything, and he really listens to everything. Bach is one of his favorites. He has hundreds of L.P.s, mostly complete operas, chamber music and symphonic works. He prefers to listen to live jazz and, of course, to play it. And he will play anywhere "I'd play in Timbuktu if they paid me," and he will play with anybody, showing the younger musicians what he does with an understanding and patience that musicians of half his stature wouldn't even bother with.

"Body and Soul," is an excellent introduction to Coleman's world of music. He recorded it in 1939 when he returned to the U.S. from a five year stay in Europe. While he was abroad, tenor saxophonists at home battled for first place, playing in the light, tonal approach introduced by Lester Young. Hawkins' European recordings that found their way to America were called sentimental by American musicians and critics. But when "Body and Soul" was released, Hawk couldn't understand why the record made all the hit charts. "I'll never know why it became such a classic," he said. "I was making notes all the way and I wasn't making a melody. I just played it like everything else." He improvised two choruses with such originality that he actually wrote a new tune.



Many people say that his performance on "Body And Soul" set a standard for tenor players called "rhapsodic" playing. The popular appeal of the record was in the saxophonists big, rich tone and the inventiveness in his rapidly built phrases

appealed to musicians and his followers.

In the 1940's, Coleman was active in the Bop movement and played a date with Thelonious Monk on New York's 52nd street which led to the pair recording four 78 rpm sides. They were Monk's first recordings. Some thirteen years later Monk returned the compliment by having Hawk as a sideman on one of his Riverside recordings.

Questions about his past drew immediate answers.

"For God's sake, everybody wants to know about my past. Now tell me, what good does that do me. People talk about me like I'm dead. Write about today and tomorrow. Everything has been said about what's already happened, it's all been written down. Don't you know that there are things going on now? History doesn't help me play any better. You have to do new things. What I did is old news. Now, you asked me about Charlie Parker. Sure I knew him. I played with them all. Now what good will it do Charlie Parker if I tell you about him?"

ABOUT CRITICS: "Won't have anything to do with them. Over in England they're like flies. They pile into the dressing room say, "Mr. Hawkins where were you born, why do you wear that color tie," Don't lose 'em. Stanley Dance is alright. He's British, but he's alright. He did the liner notes for my album with Duke Ellington. He called me on the phone and asked me if there was anything I would like to say that would be interesting. He stretched the story a little, but it made good reading. Yes, Stanley is alright, Nat Hentoff is O.K. too."

When you listen to Hawkins' masterpieces of tone and improvisation you wonder who will fill his shoes when he is gone? Is his music merely a peculiarity of a gone era? There are no young musicians who play like him, but there are many who respect his genius. Sonny Rollins is one, a leading tenor player in the "new thing" movement. Sonny and Hawk dueted in a small group setting for what might be Hawkins' most important last recording. The best example of what he means by "today and tomorrow."

Suggested Hawkins' recordings.

BODY AND SOUL: A JAZZ AUTOBIOGRAPHY (1939-1963)/RCA Victor-501

MONK'S MUSIC-(HAWKINS, COLTRANE, MONK)/Riverside 242

DUKE ELLINGTON MEETS COLEMAN HAWKINS/Impulse 26

SONNY MEETS HAWK/RCA Victor LPM 2712



by Sam Cooke

One day back in 1956 a young gospel singer who had been very hesitant about entering the pop music field walked into a studio to record a tune his brother had written. Within a few short months the disc sold nearly two million copies. The fabulous success of "You Send Me" launched a new musical career for Sam Cooke. Today, Sam is one of the top stars in the entertainment world.

Earlier this year, the RCA Victor recording artist appeared at the Copacabana in New York City, delighting both audiences and critics. For Sam, it was the realization of a long-time ambition. Here he is to tell you about it in his own words. Sam also discusses pop music and has a few words for those who criticize it; he comments on The Beatles and reveals his future plans.

The happiest moment of my career was opening night at the Copacabana. The room was packed — standing room only. And the audience brought me back for four encores. I felt tremendous. I'm still on that cloud.

I'd been preparing for this for 4 or 5 years. When you prepare for something that long you can really appreciate it.

When I first played the Copa I had just come into the pop music business and it was only my third club date. I was still learning. I was a student.

After that first Copa engagement I went out to learn the business. I knew the fundamentals, but I had to advance and improve on them.

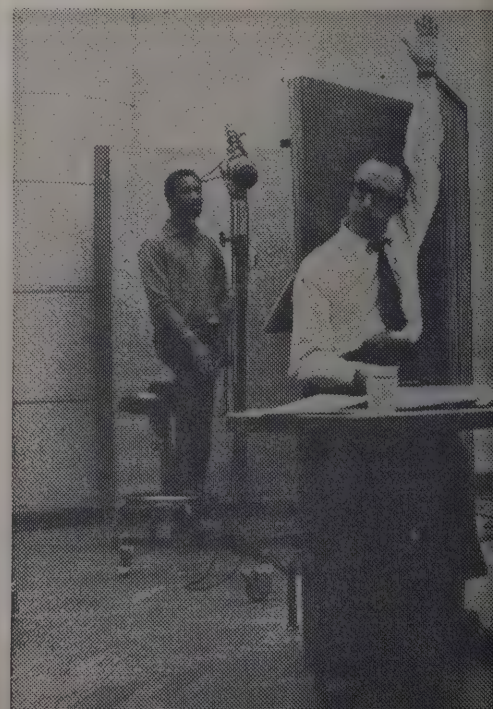
I learned to take advantage of a lyric . . . to look at a piece of music and interpret it properly . . . to use contrast in my repertoire. In my overall approach I learned how to entertain and get a message across to the audience.

I consider myself an interpreter of lyrics. I try to keep a good sense of timing so I can phrase the way I want and come out on the right note at the end.

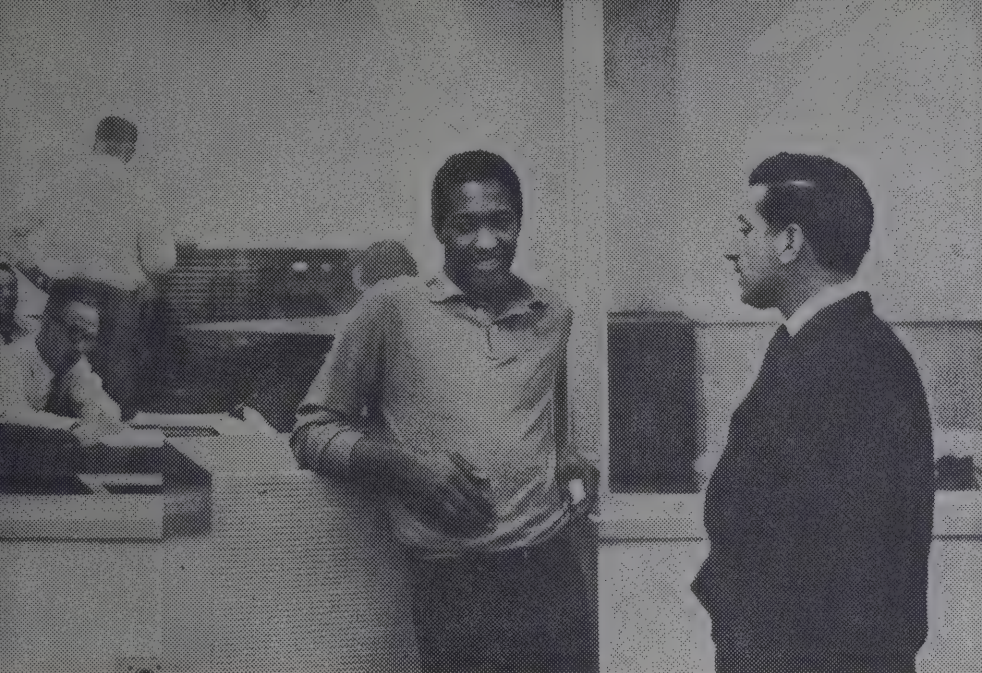
I developed this ability when I was singing spirituals. Like sometimes I'd have to add a few more words or notes to a chorus to put the message across emphatically and still come out on time at the end.

I like any song that has a good story . . . that says what it has to say simply. A repetitious phrase helps put the story across. A song should have a lilting melody and be easily remembered.

When I'm writing a song I'll take a segment of life. Like, one night I went to the Peppermint Lounge and just



**YOU
HAVE
TO
PAY
YOUR DUES**



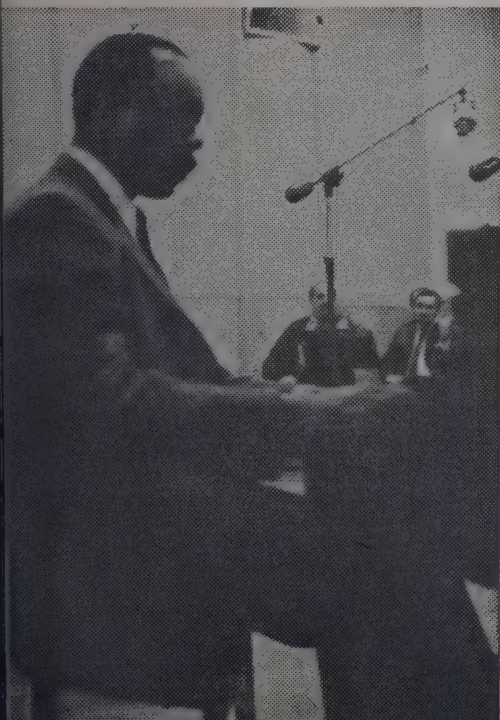
Sam talks with Luigi of Hugo & Luigi, the duo who produce Sam's discs.

wrote down what was going on around me. Out of it came "Twisting The Night Away."

I use phrases people say everyday. Once I heard a guy saying, "Another Saturday night and I ain't got nobody." That gave me an idea for a song. At a party I heard a kid say, "Everybody Cha-Cha-Cha," that gave me another idea. I keep my ears open.

Rhythm and blues is the most fervent sound in pop music. It appeals to kids when they're young and they expect a lot out of life. When a person gets older he understands there's only so much to be gotten out of life. He doesn't have to have excitement all the time. He can take things with less in-

Jazz pianist accompanies Sam, who appreciates all types of music.



tensity—hence his appreciation of jazz.

Jazzmen are playing R&B tunes and doing them better. "Drown In My Own Tears" is taken directly from R&B.

I like this thing Getz, "The Girl From Ipanema." And Ramsey Lewis. He sits down and says something—says it churchy. It comes out and gets to me.

People often misunderstand different forms of music. Each is to be used in the proper context. Most pop music is for dancing. It has a fervent drive and a beat. Its not for close listening. You wouldn't dance to a Wagner opera.

The British have come over with fervor. They made a lot of noise to get our attention, then some of them applied subtlety and started doing ballads like "A World Without Love." Like, when you want to get someone's attention for the first time you holler at him. Once you get him you can speak softly.

The Beatles have honesty. They're a shrewd and observing bunch of young men. They surveyed the scene and supplied a need and they're selling records.

If I had to give any advice to someone who wanted to become a performer I'd say: Be honest. Be yourself. Whatever you are will come across. You might be influenced by another singer, but nobody can deliver a song in the definite style that makes you distinctive.

A person who makes it to the top too fast can't get the fundamentals. He has to pay his dues.

I've seen musicians come along — some young kid with a good voice. He'll have a hit record and get all kinds of money offers and find himself on a stage. But suddenly the success vanishes and so does he.



The young singer listens intently to a playback at a recording session.

If he has what it takes, he'll work hard and pay his dues. You may not hear from him for 4 or 5 years, but then he'll make a comeback.

There are a few disadvantages to success. Being a family man I love my home better than anything. I stay out on the road for a month and a half — no longer. Then I stay home for a spell.

My future plans include a tour along the club circuit and in concerts. I feel I'm ready to appear in a Las Vegas club now. I'd like to do some movie roles. I have all the emotions and I want to show them. I have a screen test coming up shortly.

Someday I'd like to do a Broadway play — but that's way into the future. I have to prepare and be ready to do it right.

Sammy Davis, Jr. has helped me a lot. He's been a booster more than any other show business personality.

In closing I'd just like to say that I have an intense desire to make all of my audiences happy.



DANCING IN

by — Jane Hell

Something's happened to dancing that never happened before; all at once several million people of all ages, on several continents, have discovered that their hips can do all kinds of wonderful new things they hadn't even thought possible. Why? Some say it's the sound: Ray Charles, The Beatles, Trini Lopez. Some say it's the high cost of floor space; you can't move your feet so all that's left are your hips and arms. And there are others who will tell you it's because boys don't want to dance with girls . . . because dancing this way expresses our turbulence and releases our tensions . . . because teens are setting the standards these days.

Everybody has a theory — but what it all boils down to is this: the whole world's doing the Frug, the Watusi and the Monkey and having a ball!

I recently spent three weeks around

New York looking, listening — and dancing. Here's what's happening at the swingingest places in town.

THE PEPPERMINT LOUNGE

It all started with the Twist, and the Twist started at the Peppermint Lounge. After nearly four years, they're both still going strong. The place was packed. The twisters were twisting, Sharon Gregg was singing, The Epics were playing, the tape machine was blasting, and I was sitting there wondering where you do an interview in a place that's never quiet.

In the kitchen, turned out to be where. Among the glasses and the waiters and the sinks, Ralph Saggase told me how it was in those days. Saggase, a former policeman who came out of retirement to try his hand at running a nightclub, showed me a Cholly Knickerbocker column dated Friday, October 6, 1961. Dukes, duchesses, millionaires



NEW YORK

and just plain movie stars were coming everynight, it said, to do the Peppermint's own dance called the "Twist."

Well, you know how it is with us followers; everybody rushed over to West 45th Street and started twisting. Mr. Saggase thinks it had a lot to do with megatons: "People got tired of all that testing, all those megatons."

Anyway, Hank Ballard wrote a song called The Twist, Joey Dee played it every night, Chubby Checker recorded it. I needn't tell you what happened then. The Peppermint Lounge and the Twist set off an explosion all its own. There was a lag for a while, then — Pow! Along came The Beatles who, Mr. Saggase believes, have rejuvenated the whole entertainment industry. Twisting, he thinks, is an egotistical dance. "You can have a lot of fun all by yourself."

I thanked him, squeezed past the

waiters, and went back to the Lounge. The dancers were still dancing (today it's all Frug and Monkey at the Peppermint as everywhere else), Tommy Hunt was singing, The Young Philadelphians were playing, Herkimer Strubbles was monkeying, the audience was clapping, and the noise was deafening.

But it looked like fun, so I dropped my pencil and pad and started dancing. As Ralph Saggase says, "It takes two to tango, but it only takes one to Twist."

TRUDE HELLER'S

Once upon a time there was a woman named Trude Heller, and she had a place in the Village called The Versailles, and it was a bomb. So she turned it into "Trude Heller's," put in continuous live twist music, hoisted her house twisters halfway up the walls, and stood back in awe as it took off like a rocket.



The Angels appear at the Gold Bug.



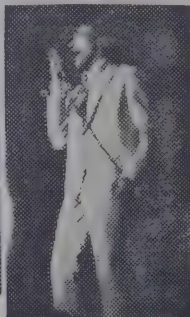
The Peppermint Lounge dancing girls.



Above, the Bobettes at the Gold Bug. Right, the 8th Wonder's Dancers.



Trude Hellers is like a big party.



Peppermint Lounge star, Tommy Hunt.

There's always something happening at Trude's. The lights flashing on and off, the bunches of colorful balloons, the smallness of the room, all makes it seem more like a very swinging party than a nightclub. When The Larks aren't playing, the Jimmy Castor Quartet is. Trude's is where I learned the truth about feet-on-the-floor dancing; I chanced a cha cha, and a girl wearing the sharpest heels in the world stepped on, if not through, my right foot. So even if you get the chance to move your feet, take my advice, don't.

THE EIGHTH WONDER

If The Eighth Wonder, around the corner from Trude Heller's, looks something like it there's a good reason: Trude's son Joel owns it. I stopped in early to talk to him before the noise started (having learned my lesson at The Peppermint Lounge), but there was a group onstage auditioning so we had to yell anyway. After the group had plugged themselves in ("Meet the arranger: Con Edison. They get ten per cent"), Joel shouted to me across the tiny table, "I come from the Nina Simone, Count Basie school, and I al-

ways looked down on this kind of music! But it gets to you after a while!"

"Do you dance yourself?" I screamed.

"Yes! I'm basically shy, but this kind of dancing makes you lose your inhibitions. It turns you on. They're things anybody can do. You just look at somebody and get up and pretty soon you've got it. And if you don't, so what? Nobody cares."

Who's dancing at Trude's and The Eighth Wonder? Everybody, says Joel Heller. Models, socialites, college kids, young people, old people.

"The older ones come to watch and end up dancing. One night we had a woman here about seventy. Maybe eighty. She didn't even look like she could walk! But she got up and started dancing."

The auditioning band left and the regular band, The Starlights, came on. The house dancers jumped up on their little boxes and started doing the Frug. "See that girl?" Joel said, pointing. "She's putting herself through medical school by dancing here." The dancers are to inspire customers and for entertainment. If they start getting too intricate, Heller makes them simplify their

dancing so as not to discourage the customers.

At that point somebody asked me to dance. He didn't dance like me, and I didn't dance like him; but as I say, it doesn't make the slightest difference. There's another clue to dancing's new popularity; the number of possible partners has multiplied by the thousands.

THE GOLD BUG

A few blocks further downtown, on West 3rd Street, one discovers The Gold Bug, the only club in New York City with dancing plus a big rock 'n' roll show every weekend. Bob Santo Pietro, a former dealer in Las Vegas, took the club over from his father not long ago.

"First we had jazz," the 25-year-old Santo Pietro says, "And it died. Oh, did it die. Besides, I hate jazz with such a passion I had to leave every time they started to play. I used to feel like I was in the Twilight Zone. You know what? They never played the same song the same way twice!" (The jazz, needless to say, had been his father's idea.) "I figured it was my place, I'd do what I want. I put in rock 'n' roll, and it was packed from the first night. They do the Monkey, The Frug, the Hully Gully, the Dog . . . They're still Twisting . . . the Swim . . ." Mike Scott and the Nightriders play for dancing; on weekends Santo Pietro presents such stars as The Bobettes, The Ronettes, Little Anthony, Ruby and The Romantics. "Strictly top selling acts, million sellers."

Everybody from celebrities to tourists come to The Gold Bug, but Santo Pietro has a special place in his heart for teenagers, and the crowd there is the youngest of any place I visited.

SHEPHEARD'S

Shepherd's is the most popular place in New York, and don't accidentally stroll down those two little steps between the bar and the tables, or it'll cost you four dollars. It's only been open since New Year's Eve, and it hasn't had a less-than-capacity evening since. It's the only true discotheque I've mentioned so far, with no live music at all, only records. There used to be live music: six musicians who'd switch off, three playing along with every record. But then the union had to find out about it, and now there aren't any more musicians at Shepherd's.

But there is Slim Hyatt, a popeyed Panamanian who presides over Shepherd's three turntables and 2,000 records. I slithered around in back to talk to him, and believe me, he's an artist. He doesn't just play records; he creates moods, he manipulates crowds, he plays God in the universe that is Shepherd's.

(continued on page 56)



The well rounded talent of **BOBBY VINTON**



Bobby Vinton, Epic's blonde-haired, green-eyed wonderboy, has smashed back onto the pop charts with "Clinging Vine," starred for the very first time at no. 68. And following right after it is another new single, "Imagination Is A Magic Dream". Since selling five million records in his first year of recording — a mark few long established artists can claim — Bobby has kept his firm grasp on rather phenomenal success, alternating prolifically between vocalizing, band leading and acting.

With the release of his first hit, "Roses Are Red," in 1962, Vinton immediately became established as one of the fastest rising vocal stars of the year. The single sold more than two million copies, and brought a double-header in gold records: one for him; another for Epic Records, the label's first. Roses continued coming up for him, so to speak, in eight consecutive hits, including "Rain, Rain Go Away", "I Love You The Way You Are," "Trouble Is My Middle Name," "Blue On Blue," and "Blue Velvet."

Unlike many of his contemporaries, Vinton's talents are not limited to singing. An all-around performer, he also plays the saxophone, trumpet, clarinet and piano, as well as does dialogue and patter, in the act with which he swings around the country on one-nighters.

His night club appearances include Palumbo's in Philadelphia, the Latin Casino in Washington, D.C., the Steel Pier in Atlantic City, and Twin Coaches, Pittsburgh. He played the clarinet with

Steve Allen and Pete Fountain on Allen's TV show and hosted the Dick Clark Show twice — the only guest host invited to make a repeat appearance.

Vinton displayed his versatility even further by starring in the title role in Meredith Wilson's "The Music Man" at Cleveland's Cain Park Theatre in summer stock, winning critical plaudits for his acting, singing and dancing, plus his "natural sense of showmanship," in the role of Dr. Harold Hill. More praises came his way for his stellar role in the movie "Surf Party"

Despite his youth, the Pittsburgh-born, personable singer-actor has a background of solid experience behind him. The son of a bandleader, he became, at 15, the youngest professional bandleader in the history of the business. His first band albums, "Dancing At The Hop," and "Bobby Vinton — A Young Man Plays For His Lil' Darlin'," won him an impressive following among young dancers. Another facet of his creativity is composing. Two of his songs, "Mr. Lonely" and "I Love You The Way You Are," both recorded by him were very big on the charts.

Vinton is a handsome six-footer with an ingratiating personality. Gifted with a genuine fondness for people he enjoys meeting and talking with his fans at personal appearances, with the result that his dressing room is always jammed after every engagement. Bobby doesn't push them aside. He likes them there. And they like him.

Talented Bobby once led his own band.



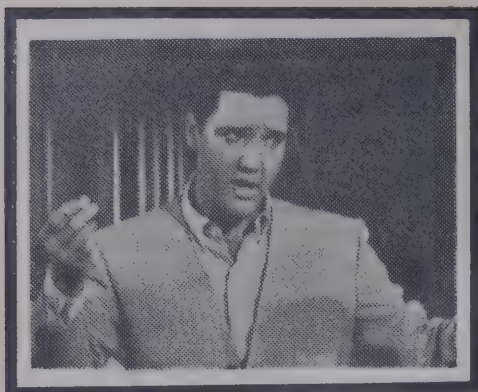
In "Surf Party" with Pat Morrow.



Summer stock appearances drew praise.



In Pittsburgh Bobby visits Clark Race.



ELVIS IS STILL KING



(WINNER OF THE ELVIS BEATLES CONTEST)

Elvis won! Even though he has chosen to live his life in seclusion America still loves him. Judging by your entries (Elvis 17,826-Beatles 10,023) the lime-light focused on the Beatles doesn't matter one bit, Elvis is still the idol of American youth and remains the king of rock and roll. Following are the twenty winning entries 10 Elvis and 10 Beatles.

ELVIS WINNERS

Elvis Winner

I'm sure if I commenced relating all vast reasons why I love Elvis, it would fill an encyclopedia. Despite his extremely handsome looks, and marvelous voice, Elvis' honesty, impresses me considerably. Millions who undoubtedly love him, know what it is to truly love and be faithful. A saying, "There is no fan like an Elvis fan" is cherished in this young man's fans' hearts, because it's the undying truth. These are the truth-filled reasons why I dearly love Elvis. So may I say, We Elvis fans would rather fight than switch!"

Jeanne Stephens
Garden Grove, Calif.

Elvis Winner

Elvis, in himself, is truly a great person with a wonderful personality. He takes pride in family and religion. This sort of person I really look up to and admire.

Turning to his singing and acting career — Elvis' voice improves with every new song that is released. His type of singing has definitely changed, but basically it is the same warm-hearted tender Elvis Presley. His acting has a wonderful start; and when given the right film, he will show the world his great acting ability as he actually lives each role he portrays.

Miss Leslie Deschenes
Adamsville, R.I.

Elvis Winner

Our favorite is Elvis Presley. We have

two sons, Dan and Bob (17 and 15,) and Elvis is like a third son at our house. Many a time I'd hear, "Hey mom, listen, Elvis's new record," or "Quick mom! Elvis is on T.V." We've followed along with Elvis since he sang and shook with "You're Nothing But A Hound Dog" to "Viva Las Vegas", he's been tops with us all the way.

The oldest son, Danny, buys every record he makes, sees every show he's in, (some 6 & 7 times) and reads every article on "Elvis Presley". He's even gotten Billboard Pictures from theaters of Elvis. (with permission)

I am proud my sons' admire Elvis Presley. To me, he is a devoted son, clean cut, handsome and very intelligent in his way of life.

To hear my son say, "There's one thing I intend to do before I die." I said, "What is that?" His reply, "To meet and talk with Elvis Presley."

Need I say more?

Mrs. Dan Ackerman
Ledyard, Conn.

Elvis Winner

Elvis is my favorite because I feel he is one of the most versatile people in show business. His records, which sell in the millions, range from rock and roll to soft sweet ballads and inspiring sacred songs. They are all well accepted by the public.

As an actor he has tried different roles including comedy and drama and came through with flying colors.

All of this plus the fact that he is extremely handsome will make him a favorite of mine forever.

Myrtle Votta
Braidwood, Ill.

Elvis Winner

Elvis will always be my favorite because he is a representative of America, the greatest country in the world.

He is one of the most dynamic and exciting performers I've ever seen. His integrity and character is something many could emulate as well as his army service record. His devotion to his family and fans have made him a part of us.

A.B. Bray
Coal City, Ill.

Elvis Winner

Elvis Presley is my favorite singer for many reasons. First of all, he is without equal. He is one of the few singers whose voice has improved over the years. He can sing any type of song, fast or slow, equally well.

In his long career he has always come up with good material, never the same type of monotonous songs. All his songs are exciting in a different way. You can hear this excitement in "Heartbreak Hotel" and "It's Now Or Never," and yet these songs are not the least bit alike.

Elvis is the best.

Rose Simone
New York, New York

Elvis Winner

They called him "Elvis The Pelvis", when he shook they screamed, when he sang they held their breath in ecstasy. Finishing his Army career the new Elvis stepped forward. He no longer had sideburns. He had abandoned some of his belting style. However, Elvis was able to maintain the same total hold on all of his fans. To this day the new Elvis is skilled, poised and highly professional. He rose from rags to riches not letting success go to his head. Presented are a few reasons why Elvis is my favorite and reigns as King.

Miss Joanna Rizza
Philadelphia 50, Pa.

Elvis Winner

As you already know from this essay's title Elvis Presley is my favorite. However, is he my favorite singer, actor, or both? He is both.

Many people said that Elvis Presley would fade away both as a singer and as an actor, but he has not. The two main reasons are that he has a good voice and that he is a good actor.

Since Elvis is both an excellent singer and actor, his popularity can never be considered a fad. Besides, Elvis is never "stuck up". He is loyal to his fans and his fans are loyal to him.

John J. Venet
Jacksonville, Florida

Elvis Winner

Elvis Presley is a red-blooded American boy, as American as baseball or

Uncle Sam, who served his country in Army green as any other healthy American male. He represents a new generation of America; of adventure and rebellion, of new frontiers and old Tennessee with the penetrating blue eyes who dared to defy old routine and use his own hipswiveling earthy style to hypnotize audiences has emerged as the American ambassador to youth the world over. Yes, El represents America. and America always emerges victorious.

Jean Northrop
Bradford, Pa.

Elvis Winner

I feel that Elvis Presley is the greatest rock 'n' roll singer in the field of show business. Elvis is what you might call the 'elder statesman of rock 'n' roll.' It's been at least ten years since Elvis started on his fabulous road to stardom. But he has always had the magic of a genuine star. His sideburns are shorter, most of his fans are older, and his manners are more subdued, but he is an American Institution. At first, Elvis was different from other entertainers, which to a great extent contributed to his fame. At a time when so few people dared to be different, he was an individual, a creator of a vivid, flamboyant style — a style uniquely his own. Despite all the pressure put on him to make him change his style, he would not be changed, but went on to become the world's most FAMOUS SINGING STAR. Fans bought his records by the millions — records of fun songs about Hound Dogs, Blue Suede Shoes, The Jailhouse, Mystery Trains, Blue Moons, Tender Ballads of Love, Loneliness And Heartbreak, beautiful sacred songs and lovely hymns. I was sad when Elvis went to Germany, but I knew that his REALLY LOYAL fans would never forget him. Elvis has sold over FORTY GOLD RECORDS! This number of gold records has never, even remotely, been equalled by ANY OTHER ARTIST! The BEATLES may be all the RAGE now, but they are just a passing phase. Elvis is still the KING!!!

Fred Johnson
Indianapolis, Indiana

BEATLE WINNERS

Beatles Winner

They work hard at being what they are. They are talented, charming, intelligent and show great wit. That's not enough, they go on the road, concert after concert, being nearly torn apart by adoring fans every step of the way. They're away from their homes and for now can't lead a private, normal life. Surely they are under terrific strain and daily pressure and how they've managed to stay together, stay in one piece and stay sane is beyond me. They give of themselves. For this, I admire the Beatles, and I have tremendous respect for them.

Nell Holloway
Shreveport, La.

Beatles Winner

I like the Beatles because they're something new, something that will be here for a long time. Their songs and

rhythm are what teenagers all over the world like and want.

When the Beatles, at any time meet their fans, do not get angry because of a torn jacket or a bruised arm. When they meet a mob of screaming fans they feel proud because they know that they are appreciated.

I know that the Beatles will be here for a long time, longer than anyone or group of singers ever made. The Beatles will always have their fans right next to them at any time.

If and when the Beatles leave, it will be the time when there will be no more teenagers looking for something new and great.

Sarah Lucero
Monte Vista, Colorado

Beatles Winner

The Beatles, young, bouyant men of style and energy have found many a warm spot in the hearts of thousands of American youths. I think they have found such a spot in my heart, also. It's not just being handsome, or their singing; but some little fire way down in their hearts sparks youth and energy into their singing and these effect their many fans. The American people receive an image of youth, strength, and many other qualities which we respect and admire. I think it is this great image that will live in the hearts of people everywhere.

Karen Riefler
Dallas, Texas

Beatles Winner

I like the Beatles because for a long time, "pop" music has been in a "rut". The Beatles have made this "rut" a lot less deep.

The Beatles are versatile — they act, compose, write, and sing. They are involved in fields of music other than "pop", such as country and western.

They are four different individuals, each a wonderful and easy-going person and each wanting to give his best and do his most for their fans.

They realize that they can't meet all of their fans, but they do their best and make tours all over the world.

Miss Sharon Menear
Newburg, W. Va.

Beatles Winner

I like the Beatles because I guess like everyone else around I've got Beatlemania. I think The Beatles have a marvelous new sound and that's why they've really hit it off so well. Their terrific personalities, and different but good looks have also helped them on their way to success. They're sensational musicians and John and Paul have a wonderful talent for songwriting, not only for themselves but for other British performers.

The Beatles have created a brand new craze. Their hairstyle is the latest in fashions for girls as well as boys. The no collar jackets and tight fitted pants are being copied by boys from all over, as well as their new Cuban heeled Beatle boots.

The popularity has caused tons of British groups to come to America to display their talent.

Their upcoming movie "A Hard Day's Night" is the talk of the town wherever we turn.

These are four terrific fellows I'd be proud and honored to meet.

Carol Bourk
Woonsocket, R.I.

Beatles Winner

I think The Beatles are so neat The songs that they write sure have a beat

Their hair is so shiny
It flops up and down
Especially Ringo's his hair is brown
All of them has good looks
They're better to look at
Than some books
But you must agree
They are pretty wild
To go up and sing
In front of them "gals"
All of these reasons and many more
Are why the Beatles
Are no bore!

Mary Ann Rupp
Columbus, Ohio

Beatles Winner

You may as well disqualify me now, because I'll never be able to say all that I want to about the fabulous Beatles in just 100 words. I didn't really expect to win the contest anyway — it's just that I couldn't pass up the chance to add my praises to the already overwhelming number given to boys who really deserve them.

It's hard to use various adjectives to describe the Beatles without becoming redundant. Words like "fabulous, unbeatable, gear and unbelievable," have been used an overwhelming number of times, and I'm sure that they will continue to be used for a great while to come. As far as I'm concerned, the words to properly describe John, Paul, George, and Ringo, as a singing group and teenage pep tonic, haven't been invented yet.

I first became interested in the Beatles and their weird affect on people, for a project I was doing in sociology. I tried to follow the scientific method and be as objective in my research as possible. I never felt that this would go any further. How very wrong I was! The more I listened to their music and read about their zany antics, the less scientific and objective I became. I suddenly found myself screaming, singing their praises and raving about them just like any other self respecting Beatlemaniac.

I have come to the conclusion that it is silly for anyone to try to make an analysis of the Beatles or anything about them. The researcher who doesn't become involved with the Beatles has no idea of what he is talking about, and the person who does become involved finds himself not caring about analysis of any sort.

Beatlemania is a wonderful disease, and I'm proud and happy to have contracted it. It has given me more delicious enjoyment than I have ever known, and I will feel terribly let down and dejected when this joyous madness is gone.

Northbrook, Ill.
Kim Kruegar

(continued on page 57)

CUES

and VIEWS

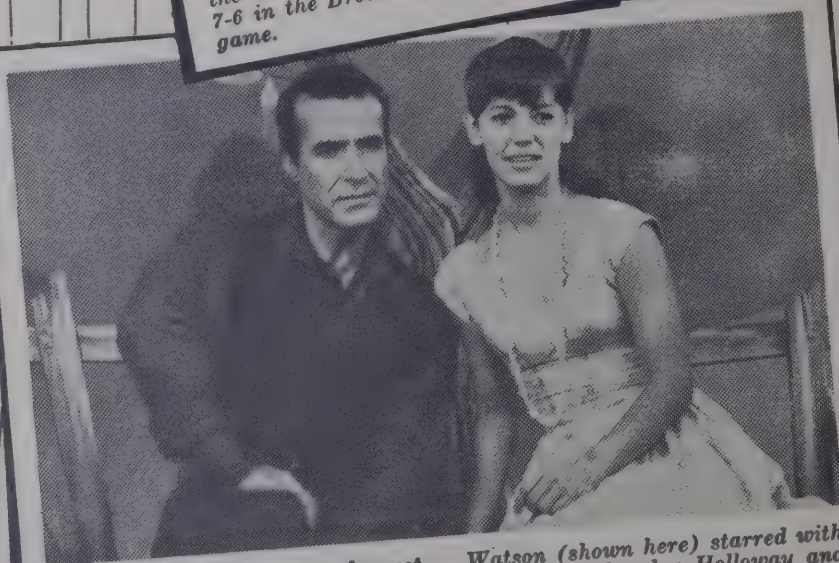
RANDOM NEWS AND NOTES



Pin the tail on the Bunny is a mighty fine version of the old parlor game, decides WMCA'S "DANDY" Dan Daniel, as Playboy Bunny Teddy Howard takes her WMCA Good Guys collided in a Central Park softball contest before more than 5000 fans. In the end, the Bunnies topped the radio stars 7-6 in the Broadway Show League game.



Connie Francis and her groom Dick Kanellis cut the wedding cake after their marriage in her home in Essex Fells, New Jersey. The bride wore a gown of white silk chiffon with a slight sweep and the sleeves were trimmed in Venetian lace and embroidered with sea pearls and crystal beads. They honeymooned in Miami, Florida.

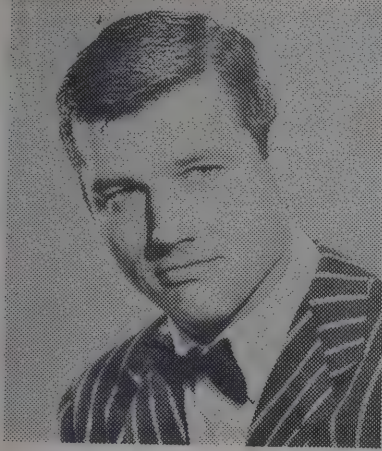


"The Fantasticks", the longest-running (5 years) original musical in off-Broadway history was the first show of a new "Hallmark Hall Of Fame" series on NBC-TV. Ricardo Montalban and Susan

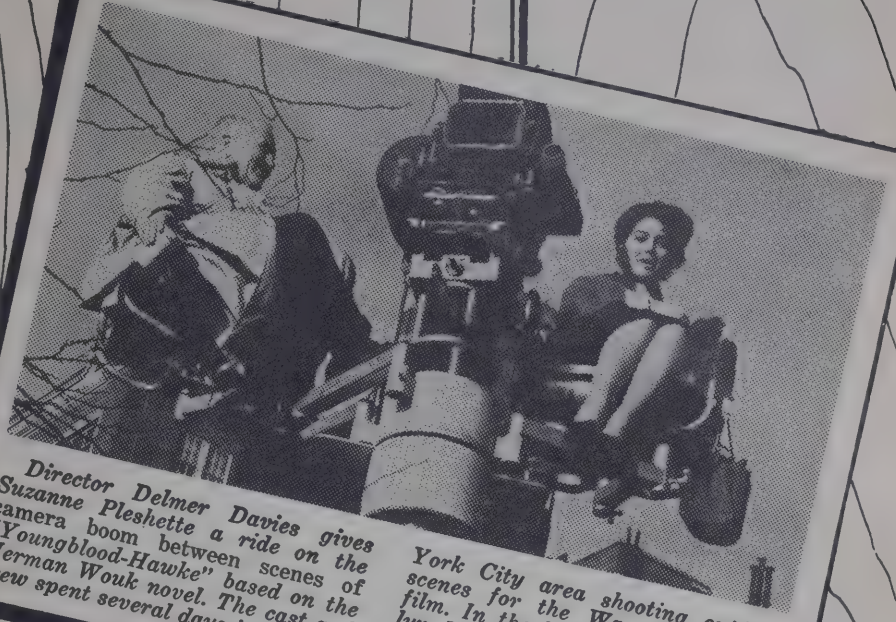
Watson (shown here) starred with Bert Lahr, Stanley Holloway and John Davidson, in the hour-long color special. "The Fantasticks" is a fanciful satire on the aspirations of young lovers.



Sophia Loren and Marcello Mastroianni, the Doris Day and Rock Hudson of adult movies, attended a press reception in Rome to mark the completion of their latest film "Marriage Italian Style." The romantic comedy, in color and wide screen was produced by Carlo Ponti. Embassy Pictures will premiere "Marriage Italian Style" this Christmas.

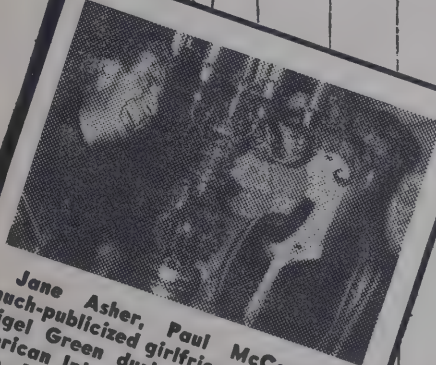


Keep your eye on handsome young Ralph Taeger who got his big film break in "The Carpetbaggers" and is now starring with Shelly Winters (who chose him for her leading man) in "A House Is Not A Home." Despite the spicy themes of his two major films, Ralph believes an actor can be sexy with his shirt on. "Look at the appeal of someone like Cary Grant", cites Ralph, who could easily become a star of Mr. Grant's stature.

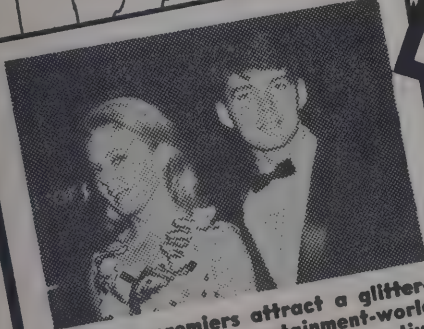


Director Delmer Davies gives Suzanne Pleshette a ride on the camera boom between scenes of "Youngblood-Hawke" based on the Herman Wouk novel. The cast and crew spent several days in the New

York City area shooting outdoor scenes for the Warner Brothers film. In the background is Brooklyn Heights, just across the river from Manhattan.



Jane Asher, Paul McCartney's much-publicized girlfriend, jokes with Nigel Green during a break at American International's "Masque Of The Red Death", a color chiller which stars Vincent Price and Hazel Court.



Movie premiers attract a glittering parade of entertainment-world celebrities. The most attractive opening-nighters are the young starlets. Ziva Rodann, being interviewed by Sandy Leshberg, and Joey Heatherton, with her brother Richard, were among the many international stars who attended the Broadway premiere of Joseph E. Levine's "Zulu".



Carol Channing hands out the first copies of "When You're Smiling", which features a cheery hello to Louis Armstrong, who made the title tune of Carol's show "Hello, Dolly" a big hit. Enoch Light of Command Records hosted the party for the label's new recording star. Carol, in black dress, oversized grand-father's-watch and-chain necklace and wedding cake hat, charmed everyone before dashing off for her starring role in "Hello, Dolly". On the flip side of "When You're Smiling" is "Ain't Mishavin'", a take-off on rock 'n' roll's dumb-sounding discs.

REWARD \$11,750.00 FOR THIS COIN!



ILLUSTRATED: 1804 Silver Dollar. 19,000 Minted, only 12 accounted for—where are the rest?

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● A SUMMER SONG

By Metcalfe, Noble and Stuart
Trees swaying in the summer breeze
Showing off their silver leaves
As we walked by, kisses on a summer's day
Laughing all our cares away
Just you and I
Sweet sleepy warmth of summer night
Glazing at the distant lights
In the starry sky

They say that all good things must end someday
Autumn leaves must fall
But don't you know that it hurts me so to say goodbye to you
Wish you didn't have to go
No, no, no, no
And when the rain beats against my window pane
I think of summer days again
And dream of you.
© Copyright 1964 by Unart Music Corp.

● IT HURTS TO BE IN LOVE

By Howard Greenfield and Helen Miller
It hurts to be in love
When the only one you love
Turns out to be someone who's not in love with you
It hurts to love her so
When deep down inside you know
She will never want you no matter what you do
And so you cry a little bit
Oh die a little bit
Day and night, night and day
It hurts to be in love this way.

How long can I exist wanting lips
I've never kissed
She gives all her kisses to somebody else
She thinks I'm just a friend
Tho' it hurts I must pretend
The only way to keep her is keep it to myself

And so I cry a little bit
Oh die a little bit
Day and night, night and day
It hurts to be in love this way.
© Copyright 1964 by Screen Gems-Columbia Music, Inc.

● I DON'T WANT TO SEE YOU AGAIN

By John Lennon and Paul McCartney
I don't want to see you again
I hear that love is planned
How can I understand
When someone says to me
I don't want to see you again
As you turned your back on me
You hid the light of day
I didn't have to play at being broken hearted.

Why do I cry at night
Something's wrong
It could be right
I hear you say to me
I don't want to see you again.

I know that later on
After love's been and gone
I'll still hear someone say
I don't want to see you again
I don't want to see you again
I don't want to see you again.
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● DO WAH DIDDY DIDDY

By Jeff Barry and Ellie Greenwich
There she was
Just a walkin' down the street
Singin' do wah diddy diddy
Dum diddy do
Poppin' her fingers and a shufflin' her feet
Singin' do wah diddy diddy
Dum diddy do
She looked good, she looked fine
She looked good, she looked fine
And I nearly lost my mind.
Before I knew it
She was walkin' next to me
Singin' do wah diddy diddy
Dum diddy do
She took my hand
Just as natural as can be
Singin' do wah diddy diddy
Dum diddy do
We walked on to my door
We walked on to my door
And she stayed a little more
I knew we were falling in love
I told her all the things I was dreaming of
Now we're together nearly every single day
Singin' do wah diddy diddy
Dum diddy do
We're so happy and that's how we're going to stay
Singin' do wah diddy diddy
Dum diddy do
'Cause I'm hers and she's mine
Well, I'm hers and she's mine
And the wedding bells are gonna chime
Singin' do wah diddy diddy
Dum diddy do.
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● RIDE THE WILD SURF

By Jan Berry, Roger Christian and Brian Wilson
In Hawaii there's a place called Wyanea Bay
Where the best surfers in the world come to stay
And ride the wild surf
They come to try to conquer the waves some thirty feet high
Ride, ride, ride the wild surf
Ride, ride, ride the wild surf
Ride, ride, ride the wild surf
Gotta take that one last run
Surf fever brings them here to meet the test
And hangin' round the beach
You'll see the best
They're waxed up and ready just a waitin' for the surf to build up on the northern shore
Ride, ride, ride the wild surf
Ride, ride, ride the wild surf
Ride, ride, ride the wild surf
Gotta take that one last run.

Lined up and waitin' for that next big set outside
Nothin' can stop ya'
'Cause ya' just gotta ride, ride, ride, ride,
The heavies at the pipeline are okay
But they can't match the savage surf at Wyanea Bay
It takes a lot of skill and courage unknown to catch the last wave and ride it in alone
Ride, ride, ride the wild surf
Ride, ride, ride the wild surf
Ride, ride, ride the wild surf
Gotta take that one last run.
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RECORDING WITH STAN GETZ

The youthful, round-faced man steps up to the microphone and the quiet murmurings of the audience stop completely. He removes a tenor saxophone from its carrying case, blows a few notes, then addresses the people seated on wooden benches and at tables in the long, brick-walled basement corridor.

"I'd like to thank you for coming here and simulating real live people."

When the laughter subsides, Stan Getz continues. "You can applaud whenever you want, but don't applaud when you *don't* want to because it'll sound forced. Also, there's one time when I don't think it would be appropriate to applaud and that's during ballads."

The audience is witnessing — and participating in — a recording session for Verve Records. Stan Getz, like most jazz artists, finds a roomful of attentive listeners more inspiring than the four bare walls of a recording studio.

What makes this session so unique was the way the audience was recruited. Radio station WNEW announced over the air that the first 200 listeners to show up at the Cafe Au Go Go on 152 Bleeker Street in Greenwich Village would be admitted free. Two hundred and forty people were allowed through the door and many others had to be turned away.

Getz and his group (Gary Burton vibes, Joe Hunt drums, Gene Cherico, bass) run through a short passage to

test the microphone placement. Rudy Van Gelder, one of the top jazz-recording engineers, manipulates the dials on the control panel like a Sorcerer presiding over a Ouija board. A&R man Creed Taylor, who's supervising the date, gives his okay.

Smoothly, the quartet begins a ballad, "Here's That Rainy Day." The audience is instantly en rapport with the musicians. When the song is over and the applause subsides Getz says, "I'd like to do that one over again . . . later. Let's do something else now."

The group picks up the tempo. It's like a cue for the photographers to begin their work. Flashbulbs and strobes periodically penetrate the semi-darkness for a blinding instant.

After another number, a break is called and Stan goes over to hear the tapes played back.

Stan Getz is currently at the peak of public-acceptance in a musical career that spans twenty years. "The Girl From Ipanema," his current success on the pop record charts, is doing even better than "Desafinado," his first big bossa nova block-buster. But long before the teenagers took a liking to his cool sounds, Stan was a respected, poll-winning jazz giant.

He was only 15 when he began playing with bands like Stan Kenton, Jimmy Dorsey and Benny Goodman. As one of the "Four Brothers" in Woody Herman's Second Herd (1947-49), he

recorded his now-classic solo on "Early Autumn."

In the 1950's he fronted his own group and later toured with Jazz At The Philharmonic. Late work in 1958 Stan moved to Denmark to work and study. Shortly after his return in 1961, his "Jazz Samba" album on Verve was the spark that ignited the bossa nova boom.

Stan's current group isn't resting on its "Ipanema" laurels. All the musicians write for the group, Gary Burton being the most prolific, and they strive for variety in their repertoire.

When the quartet returns to the bandstand after the next break they're joined by slender, lovely Astrud Gilberto.



Astrud Gilberto, the girl from Ipanema.

A year ago, during the recording of the *Getz/Gilberto* album, Astrud was added, at the last minute, to one track. She sang the English lyrics to "The Girl From Ipanema" that her husband Joao Gilberto sung in Portuguese. When the album was released this past spring, the tune became an unexpected hit. Verve Records issued the song as a single.

As the audience in the Go Go listens raptly, Astrud sings "One Note Samba," "Cor Covado" and "Du E Voce" in her shy, intriguing voice.

Astrud seems reluctant to be cast in the role, but she is one of the most popular female vocalists in the country at the moment.

When the session is finally complete, the audience files slowly out of the club. If the expression on their faces is any indication, "Getz Au Go Go" is going to be another hit album.

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MILLIE SMALL IN AMERICA

(Continued from Page 37)

consider it chic to feature articles on teen-age recording stars.

During her chat with Hit Parader's interviewer, Millie confessed that the tall buildings of New York embarrassed her. "I feel so small" she chirped. But it didn't seem to dim her bubbling smile and effervescent personality. The



At the Coca Cola World's Fair Pavilion.

petite singer has an impish sense of humor and a little-girlish giggle that expresses her enjoyment of all the new and exciting experiences her fame has made possible. And she was still unspoiled enough to smile brightly and say "Thank you" everytime we took her picture.

Millie told us that her eventual ambition is to be a comedienne in the movies. She digs the humor of Jerry Lewis and Peter Sellers.

A press reception, hosted by Smash Records in the Rainbow Room on the 65th floor of the RCA Building in Rockefeller Center, was the highlight of the young star's first visit to the United States. Millie was honored with an official greeting by the Government of Jamaica in one of the warmest, most unusual receptions ever accorded a foreign artist in America. New York City's press men and women, its magazine editors and radio and television corps found themselves laughing and dancing with the vivacious young star.

The fun reached a peak when CBS-TV interviewer Lee Jordon asked Millie to teach him the Jamaican Ska. "Show me the step," he said. Replied Millie, with a giggle, "The only step I know is the door step."

Later, someone suggested that Millie return to the States as a model. The slender size 5 lass replied strongly, "I

am not a model, I am a singer."

Lesley Gore appeared briefly at the reception. She posed for a few photographs, turned her nose up at the Jamaican shrimp being served, then left with her A&R man Quincy Jones for a recording session.

A very pretty young lady in a pink dress mentioned that she'd recently returned from Jamaica and wondered how Millie could ever leave such a beautiful island. "Visiting and living in a place are two different things," said Millie.

The next day Millie returned to her homeland for a visit.

Her departure from New York, brought more excitement. Upon arrival in Kingston, Jamaica, she was escorted by a police motorcycle escort with screaming sirens, to the Government mansion of the Prime Minister of Jamaica, Sir Alexander Montie. She was personally greeted by the Prime Minister and Governor of Jamaica in ceremonies usually reserved for royal visitors. Millie's mother and brothers and sisters joined Millie in Kingston, to witness Jamaica's nationwide greeting for a little girl who rose to international fame, from obscurity a year ago.

The visit to Jamaica included the filming of a Television Spectacular for AR-TV of England, entitled, "Millie In Jamaica." The television show was telecast in England, October 14. A U.S. telecast is scheduled next season.

Millie returned to American shores a few weeks later where she was honored with a Millie Small Day at the New York World's Fair.



Hearing her voice makes Millie giggle.

Jetting back to England she filmed an Ed Sullivan show, then she returned to the States to star in the Murray the K holiday spectacular at the Brooklyn Fox Theatre. It's quite a busy schedule for a little girl who not too long ago did most of her singing atop Jamaican banana trees.

There have been few success stories in recent years to equal the heart-warming rise to fame of the Blue Beat Queen. Long may she reign.

● AIN'T DOING TOO BAD

By Malone

You can talk about me
But I'm not worried
Say what you want to say
But I'm not worried
I've got a whole lot of money
And a fine place to stay
I've got 4 cars and I wallow
around everyday
I ain't doing too bad
I ain't doing too bad
I've got 6 chicks in the world
That I can call on the phone
They all faint
Because my conversation is so strong
I ain't doing too bad
I ain't doing too bad at all
I ain't doing to bad baby.
Well I don't like work
And work don't like me
We stay away from each other
That's the way it's got to be
I ain't doing to bad
I ain't doing to bad at all.
Let me hear you honey
It's all right, baby
Everyday, it's all right
yeah, yeah, yeah.
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● DANCING IN THE STREET

By Stevenson and Gaye

Calling out around the world
Are you ready for a brand new beat
Summer's here and the time is right
For dancing in the street
They're dancing in Chicago
Down in New Orleans
(Dancing in the street)
In New York City
(Dancing in the street)
All we need is music, sweet music
There'll be music everywhere
They'll be swinging and swaying
and records playing
Dancing in the street.

Oh it doesn't matter what you wear
Just as long as you are there
So come on every guy, grab a girl,
everywhere around the world
There'll be dancing in the street
They're dancing in the street
This is an invitation
Across the nation
A chance for folks to meet
There'll be laughin', singin' and
music swingin'
Dancing in the street.

Philadelphia, Pa.
Baltimore and D.C. now
Can't forget the motor city
All we need is music, sweet music
There'll be music everywhere
They'll be swingin', swaying and
records playing
Dancing in the street.

Oh it doesn't matter what you wear
Just as long as you are there
So come on every guy, grab a
girl, everywhere around the world
They're dancing, they're dancing in the
street
Way down in L.A., everyday
They're dancing in the street
Let's form a big boss line
Yeah, that's fine
We're dancing in the street
There's nothing else to do
Me and you, we're dancing in the
street.

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● REMEMBER (WALKIN' IN THE SAND)

By George Morton

Seems like the other day
My baby went away
He went away 'cross the sea
It's been two years or so
Since I saw my baby go
And then this letter came for me
He said that he was thru'
He'd found somebody new
Let me think, let me think
What can I do
Oh no, oh no, oh no, no, no, no, no, no.

Remember walkin' in the sand
Walkin' hand in hand
The night was so exciting
His smile was so inviting
Then he touched my cheek with his
fingertips
Softly, softly we'd meet with our lips.

Whatever happen to
The boy that I once knew
The boy who said he'd be true
Oh what will happen to
The life I gave to you
What will I do with it now.
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● THAT'S WHAT LOVE IS MADE OF

By Wm. Robinson, R. Rogers and W. Moore

You take sugar and spice,
everything nice
And you've got a little girl, yeah yeah
You take snakes and snails,
some puppy dog tails
And you've got a little boy, yeah yeah
That's what love is made of,
Children that's what love is made of
Snakes, snails, puppy dog tails
Sugar, spice, everything nice, yeah,
yeah, all right.
Something else you know you take a
walk by the sea
Two hearts on a tree
And you've got a little gladness, yeah,
yeah
And when two eyes cry
Two hearts say goodbye
And you've got a little sadness, yeah,
yeah
That's what love is made of,
Children that's what love is made of
Hearts say goodbye, eyes have to cry
Hearts on a tree, walks by the sea
Snakes, snails, puppy dog tails,
Sugar, spice, everything nice, yeah,
yeah, all right.

One more thing you take a cruel word
spoken
Pride gets broken
And you've got a little break up, yeah,
yeah
You take a little bit of soul
Sweet words being told
And you've got a little make up, yeah,
yeah
That's what love is made of,
Children that's what love is made of
Words being told, with a little bit of
soul
Pride gets broken, cruel words
spoken
Hearts say goodbye, eyes have to cry
Hearts on a tree, walks by the sea
Snakes, snails, puppy dog tails
Sugar, spice, everything nice, yeah,
yeah, all right
Everybody say, yeah, yeah, all right.
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● CHAINED AND BOUND

By Otis Redding

Darling, you chained me
I can't go no further
Because you got me chained and bound
I'd like to tell everyone
That I can't go no further
'Cause you got me chained and bound
So glad I'm so glad, I'm so glad
Oh that I don't have to worry no more
Oh my my my, somebody, somebody
What kind of life is this that I'm
living
What kind of love is this you're
trying to give me
Feel like standing up and telling the
world
I'm chained to your love
Darling, don't break this little
heart of mine
There's no greater love than this
love of yours and mine
Oh yes
Darling, don't ever pass me by
I can't go no further
'Cause you got me chained and bound
So glad, so glad, so glad
I don't have to worry no more
'Cause you got me chained and bound
to your love
I don't want to be taken away.
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● LEADER OF THE PACK

By George Morton, Jeff Barry and Ellie Greenwich

Is she really going out with him
There she is let's ask her
Betty is that Jimmy's ring you're
wearing
Uh, hum
Gee it must be great riding with him
Is he pickin' you up after school
today
Un, un, by the way where'd you meet
him
I met him at the candy store
He turned around and smiled at me
You got the picture
Yes, we see
That's when I fell for the leader of the
pack.

My folks were always puttin' him
down
They said he came from the wrong
side of town
They told me he was bad, but I know
he was sad
That's why I fell for the leader of the
pack.

One day my dad said find someone
new
I had to tell my Jimmy we're thru'
He stood there and asked me why
But all I could do was cry
I'm sorry I hurt you, the leader of
the pack.

He sort of smiled and kissed me
goodbye
But the tears were beginning to show
As he drove away on that rainy night
I begged him to go slow
But whether he heard I'll never know
I felt so helpless
What could I do
Remembering all the things we'd
been thru'.

In school they all stop and stare
I can't hide the tears
But I don't care
I'll never forget him
The leader of the pack.
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MY FAIR LADY

(continued from page 33)

From the original Broadway cast came the inimitable Stanley Holloway to re-create the delightful character of Alfred P. Doolittle, one of the underserving poor and a man constantly at odds with middle-class morality. He stops the show with his spirited performances of "With A Little Bit Of Luck" and "Get Me To The Church On Time."

Other leading roles in the film are played by Wilfred Hyde-White, Gladys Cooper, Jeremy Britt and Theodore Bikel.

The costumes and designs Cecil Beaton created for the motion picture have established a new "My Fair Lady" in fashions and decor. With the help of a battery of 93 seamstresses, drapers and milliners, a total of 1,086 costumes were produced for the film at a cost of \$500,000. They range from the rattiness of the flower-girl at Covent Garden to the opulence of "high society" at the Embassy Ball.

In the department of motion picture specialists, the most specialized of all may well be the man who antiquated Audrey Hepburn's clothes for her role of Eliza Doolittle, the dirty, dowdy flower girl.

His name is Geoffrey Allen and he is a stalwart member of Warner Bros.' men's wardrobe department. As such, he had to obtain a special dispensation, at the request of director George Cukor, to work on a woman's costume in "My Fair Lady."

"Aging apparel for Technicolor cameras is more of a trick than you might suppose," says Geoffrey. "It isn't just a matter of rubbing dirt on them and making them look wrinkled. I would say that for the jacket, hat and skirts Miss Hepburn wears at the beginning of the picture, I probably spent two weeks just to age them properly."

The black velvet jacket, for instance, was boiled, then bleached, then redyed a muddy shadeless shade, then rebleached, then torn at the seams. "The tears were stitched up again but, by using a needle in the left hand to make the stitches more wretched, and with odd color thread, of course."

Oil was rubbed into Miss Hepburn's skirts. Her hat was boiled to a condition of shapelessness, then pinned back together in approximately its original shape.

Even the bleaching was done in a special way, dipping the garments partly into the water and letting the bleach

run with ugly abandon into some of the fabric. "This is all part of giving the clothes a genuine seedy, worn look," he said.

When he had finished with Miss Hepburn's Eliza wardrobe, Geoffrey turned immediately to the 160 complete costumes for the cockney male characters in "My Fair Lady". They underwent a similar, but not quite so extensive process, and all turned out looking tatty, muddy, filthy and altogether properly repulsive.

In the case of Rex Harrison, playing the rather affluent Londoner Henry Higgins, Geoffrey's job was simple. "We only steamed his suits and sweaters to give them the classic baggy, unpressed look of an English bachelor."

More than \$1,000,000 was expended on the sets, which occupied a majority of the Warner Studio sound stages. Included are the Covent Garden market place, where "My Fair Lady" opens on a rain-drenched night, the wet cobblestones alive with gaudy opera-goers and the caterwauling of the street vendors; the four-story Wimpole Street residence of Professor Higgins, with its handsomely curved staircase of rich oak, stained glass windows and imported wallpaper, door fittings and furnishings; the spectacular Ascot Park, where 300 extravagantly gowned ladies and smartly tailored men perform "The Ascot Gavotte," and the brilliant Embassy Ballroom, where Miss Hepburn, as the former guttersnipe, waltzes under a crystal chandelier with the Prince of Transylvania.

In the biggest operation of its kind in studio history, an entire sound stage was turned into a wardrobe and makeup division for the Ascot Races and Embassy Ball sequences. A total of 35 hairdressers, 26 makeup men and 17 wardrobe women took care of the 150 women who participated in the scenes. Wigs costing \$60,000 were used by the players. The makeup experts turned out 2,000 female makeup jobs and 1,500 male makeups during one week.

So much attention was given to every detail that even background players were hand-picked by director Cukor. The ladies appearing in opera and ballroom scenes had to be six feet tall with 24-inch waists.

Such meticulous — and often costly — effort in every department has produced a visual, dramatic, musical and technical perfection never before believed possible on the screen.

Within a relatively brief span of years, "My Fair Lady" has become established as a once-in-a-lifetime stage hit. Now it has gained yet another distinction — it is a truly great motion picture.

● AIN'T THAT LOVING YOU BABY

By Clyde Otis and Ivory Joe Hunter
I can ride all around the world
In an old ox-cart
And never let another girl
Thrill my heart
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you so.

I can meet a hundred girls
And have loads of fun
My huggin' and my kissin'
Belongs to just one
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you so.

If you gave me nine lives
Like an alley cat
I'd give them all to you
And never take one back
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you so ah ah.

Puttin' on my Sunday suit
And I'm goin' down town
But I'll be kissin your lips
Before the sun goes down
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you baby
Ain't that loving you so.

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● SO LONG, DEARIE

By Jerry Herman
Wave your little hand and whisper,
"So Long, Dearie,"
You ain't gonna see me any more
But when you discover that your life
is dreary
Don't come a-knockin' on my door.

For I'll be all dolled up and singin'
that song
That says, "You dog, I told you so"
So wave your little hand and whisper,
"So Long, Dearie,"
Dearie should have said, "So long" so
long ago.

Because you treated me so rotten
and rough
I've had enough of feelin' blue
So wave your little hand and whisper,
"So Long, Dearie,"
Dearie should have said, "So long" so
long ago.

Because you treated me so rotten
and rough
I've had enough of feelin' blue
So wave your little hand and whisper,
"So Long, Dearie,"
Dearie should have said, "So long,"
so long ago.

For I can hear the choo-choo callin'
me on
To a fancy new address
Yes, I can hear that choo-choo callin'
me on
On board the "Happiness Express."
I'm gonna learn to dance and drink
and smoke a cigarette
I'm go'n' as far away from Yonkers
as a boy can get.

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● WE'LL SING IN THE SUNSHINE

By Gale Garnett
I will never love you
The cost of love's too dear
But though I'll never love you
I'll live with you one year
And we'll sing in the sunshine
We'll laugh everyday
We'll sing in the sunshine
And I'll be on my way.
I'll sing to you each morning
Love you every night
But baby don't cling to me
I'll soon be out of sight
But we can sing in the sunshine
We'll laugh everyday
We'll sing in the sunshine
And I'll be on my way.

My daddy once told me
Love can kill a man
So take what men can give you
And give just what you can
And you'll sing in the sunshine
You'll laugh everyday
You'll sing in the sunshine
And you'll be on your way.

And when my year is ended
And I have gone away
You'll often speak about me
This is what you'll say
We sang in the sunshine
We laughed everyday
We sang in the sunshine
Then he went on his way.
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● BABY LOVE

By B. Holland, E. Holland and L. Dozier
Ooh, ooh, baby love
My baby love I need you
Oh how I need you
But all you do is treat me bad
Break my heart and leave me sad
Wanna know what did I do wrong
To make you stay away so long
'Cause baby love my baby love
Been missing ya', miss kissing ya'
Instead of breaking up
Let's start some kissing and making
up

Don't throw our love away
In my arms why don't you stay
Need your, need your, baby love
Ooh, baby love,
Baby love me baby love
Why must we separate my love
All my whole life thru
I'll never love no one but you
Why you do me like you do
I guess it's me
Ooh, ooh need to hold you once again
my love

Feel your warm embrace my love
Don't throw our love away
Please don't do me this way
Not happy like I use to be
Loneliness has got the best of me
My love, my baby love I need ya'
Oh how I need ya'
Why you do me like you do
After I've been true to you.

So deep in love with you
Baby, baby ooh 'til it hurt me
'Til it hurt me
Ooh baby love don't throw our love
away

Don't throw our love away
Baby, ooh, baby, baby, baby
Til it hurt me, my baby love
I need ya' oh how I need ya'
Don't throw our love away
Don't throw our love away
Don't throw our love away.

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DANCING IN NEW YORK

(continued from page 44)

"I got to keep them on the floor," Slim says, in his slightly manic but very personable way. "I got to keep them dancing."

"Do you introduce each song like a disc jockey?"

"No. No time for talkin'. Talkin' kills the whole scene." Slim looks through a peephole at the dancers, studies their reactions to his music like a scientist studying the reactions of animals undergoing an experiment.

"I start to compile the whole thing together . . . minute I see them fading away, I change it. My job is to keep all people on the floor," he reiterates, sliding records on turntables, looking at "his" dancers, turning knobs, gauging, judging. "You got to pick the right moment, the right time. I might even play a bunny hop — if it was the right time! The whole thing is psychic."

What's big at Shepheard's?

"French songs . . . The Beatles . . . mambo . . . cha cha. This one's good: "Where Did Our Love Go," by The Supremes. I know music," Slim says, watching his turntables and, like a puppeteer, using his music to control the people dancing out in front.

L'INTERDIT

L'Interdit is another of the three or four true discotheques in New York City. Like the others, it was inspired by the discotheques the Jet Set saw in Paris three or four years ago. A private club, L'Interdit is not the sort of place one could just stop in at on a short visit to New York, since you have to make application for membership first.

The atmosphere is truly European: small, dimly lit, intimate. Orell Gaynor and Annette Clark, the disco-technicians, play a great many French and Italian records, plus The Beatles and Trini Lopez.

Sometimes records are discovered by far-roving socialites who bring them back for Orell and Annette to play, perhaps for the first time anywhere in this country.

At L'Interdit all the men are handsome and all the girls are pretty. Incidentally, I saw more real discotheque dresses here than anywhere (discotheque dress: a dress that, the first thing a girl does when she puts it on, is wiggle). Everybody you ever wanted to be belongs to L'Interdit, and Robert, the charming, handsome European manager, is groovy too.

The champion dancer of New York

is Killer Joe Piro, so one bright day I hustled over to his dance studio on West 55th Street to see what the master had to say.

Killer Joe sits behind what looks like a bar but is actually a desk. Several lithe young men hovered around, and behind closed doors a Frug played over and over. I hopped on a bar stool and asked Killer Joe how come everybody's doing the frug.

"The twist caused the explosion. It's not new, you know. Cab Calloway was doing it thirty-five years ago. But all of a sudden everybody discovered they have a bottom."

"Sound is most important. The sound makes you move. The boys are happy because they're not touching the girls — boys are scared of girls, did you know that?" (I didn't) "The girls don't care as long as they're dancing. And what the kids do, the parents do. The trend is to youth. The youngsters are running the country!"

The phone rang, and while Killer Joe was talking, one of his assistants came over and gave me a quick dancing lesson. "We call this contra-body motion," he said, doing the frug as taught at Killer Joe's. "It's just like you walk — the arms swinging just the opposite of the feet."

Killer Joe, off the phone now, said, "The dances start in the Negro sections and on the Coast. I learn them in Harlem, or St. Louis. And whenever a new sound comes out, I see what my kids are doing. They're the ones that know what's happening."

The Killer cited space — or rather the lack of it — as a major reason for stationary dancing. He also said, "When wars break out we dance together . . . between wars we dance apart."

"Anything else?" I asked.

"Yes. Everybody should learn the fox trot. It's our national dance."

I thanked him, slid off my stool, and took my leave. I never did see Killer Joe dance.

Here are some other comments I've heard about the new sound and the new dancing. An older friend — who doesn't like it — says, "They're not doing anything, they weren't doing anything before, but at least they were doing it together." Another: "You used to touch a girl once in a while — now you just send signals." But the teenagers at The Gold Bug say, "It makes you swing. It makes you happy."

Everybody's got something to say about the Frug-Watusi-Twist-Monkey Craze, that's for sure.

Me? I just think we should all turn on some music — and dance. It's like Slim Hyatt says:

Talkin' kills the whole scene.

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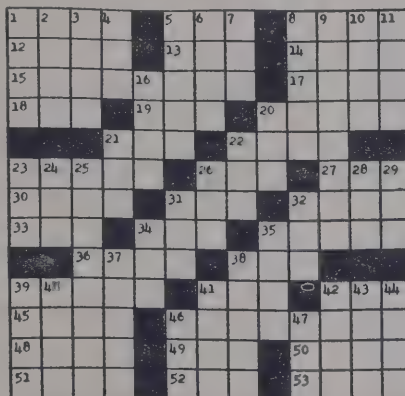
- 1 Male singing voice
5 --- Mineo, actor
8 Son in Bonanza
12 Tooth complaint
13 Cravat
14 "Easier Said Than ---"
15 The Everly ---
17 Carney and Linkletter
18 Evergreen tree
19 Vine
20 Faulty
21 "That's The Way Boys ---"

DOWN

- 1 "Be My ---"
2 Land measure
3 The Jimmy Dean ---
4 Matched group
5 Dad in My Three Sons
6 Breezy
7 --- Brown, bandleader
8 Nick ---, actor
9 Female singing star (2 wds.)
10 Picnic pests
11 Disorder
16 Engage for work
20 Point a gun
21 "Love Me With --- Your Heart"
22 Hasten
23 Upper limb
24 Pod vegetable
25 Male singing star (2 wds.)
26 Twice five
28 Vase
29 Sandra ---, actress
31 Dick --- Dyke, TV star
32 --- Blocker, actor
34 Barry ---, actor
35 Fleece
37 Command
38 Star of The Virginian
39 Mop

- 40 Whetstone
41 Jack ---, TV host
42 Cozy
43 Green vegetable
44 Late actor, --- Bond
46 --- music
47 --- Burrows, actor

Answer on Page 63



ELVIS IS STILL KING

(continued from page 47)

Beatles Winner

I like them because they're the first big sensation to hit America in ages. They work harder than ordinary rock and roll singers because they write the music, lyrics, and yet have time to make interviews and jokes. Those rumors about "the Beatles are a fad" are just that, a fad!

The Beatles have a beautiful personality, ones that are unbeatable and undefeatable.

If there's anyone who doesn't like them, they don't like what this country needs most — ORIGINALITY.

Michigan City, Indiana
Kathy Himes

Beatles Winner

To ask a Beatle addict why she likes the Beatles is like asking an alcoholic why he likes liquor. Why? Because once you've had your first taste of them you want more and more. There's something about their wholesome, friendly manners and witty humor that makes you realize that they actually exist and could be one of the crowd or the boy next

door. Most entertainers have dual personalities, one for the stage and one for their private lives, but the Beatles are themselves at all times. They are every girl's idea of "the perfect boy." They're "fab"!

Miss Carol Ray
Drummondville, Quebec, Canada

Beatles Winner

It is a most difficult task for any ardent "Beatlefollower" to express in words their admiration and sincere devotion toward the remarkably successful singing group known as the Beatles. The "Liverpool sound" has thrilled many a devoted Beatle fan to no end. Their songs have a distinct "big beat" which separates them from other big-time performers including Elvis Presley, Bobby Rydell, and Lesley Gore. Amazingly, their sudden rise to fame hasn't affected their individual personalities in the least. They remain "down-to-earth" and deliver to their fans' eager, listening ears every bit of thrill and enjoyment they desire. John Lennon or any of the remaining three Beatles may say it won't last long, but if I and many other teenagers have anything to say they'll (the Beatles) outlive Elvis and last through eternity !!!! I love them all dearly and write this letter to show you and many other Beatle fans my ADMIRATION toward the B-E-A-T-L-E-S.

Mary Wiseman
Ellenville, New York

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FIVE MOVIE REVIEWS AND RATINGS

★ ★ ★

WHERE LOVE HAS GONE is a sprawling, complex, lavishly-produced, Technicolor tear-jerker. Bette Davis as a wealthy, ruthless, domineering widow, Susan Hayward as her sensual, artistic, rebellious daughter, Michael Conners as a war hero and reformed alcoholic, and Joey Heatherton as a mixed-up teen-age murderess head the distinguished cast. The film is from the same people (Harold Robbins, author; Joseph E. Levine, producer; and Paramount Pictures) who brought the equally dramatic "Carpentbaggers" to the screen.

★ ★ ★

THE VISIT tells a chilling tale. The richest woman in the world (Ingrid Bergman) returns to the hometown she was driven out of 20 years earlier. She offers the people of the bankrupt town two million — if they will simply kill the man who made her an outcast (Anthony Quinn). Indignantly, they reject her offer. But suspense builds as the townspeople yield to temptation. The final scene of this powerful 20th Century Fox drama is a triumph of poetic justice.

★ ★

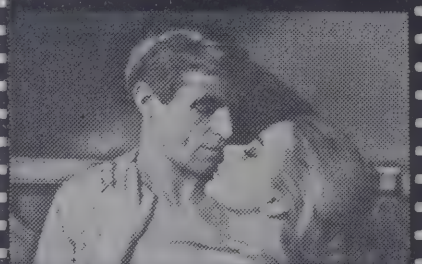
SEND ME NO FLOWERS reunites Doris Day, Rock Hudson, and Tony Randall in another wacky, gag-filled mis-adventure. Rock plays a hypochondriac who mistakenly believes he's dying and sets out to find a suitable replacement to care for his widow-to-be (Doris). Next-door neighbor Randall assists in the ill-fated schemes. Numerous humorous complications ensue. The funniest scenes feature Paul Lynde as a gleeful cemetery proprietor in this happy Technicolor comedy from Universal.

★ ★

YOUNGBLOOD HAWKE (James Franciscus) is an ambitious country boy who sells his first novel to a New York publisher and comes to the big city where he has all sorts of literary, financial and romantic adventures. He meets a sweet, dedicated young editor (Suzanne Pleshette) who falls in love with him, but Youngblood gets carried away by a wealthy, attractive married woman (Genevieve Page). The Herman Wouk novel was adapted by Warner Bros. in a handsome production.

★ ★

THE YOUNG LOVERS is a stylized, sometimes charming, often candid, story of two young couples in love (Peter Fonda & Sharon Hugueny and Nick Adams & Deborah Walley) and the emotional problems they must cope with amid modern-day pressures. Both couples try to control their passions until they're married, but it's not easy. The MGM film is an intriguing mixture of fresh cinematic ideas and old Hollywood cliches. Overall, it's a good flick.



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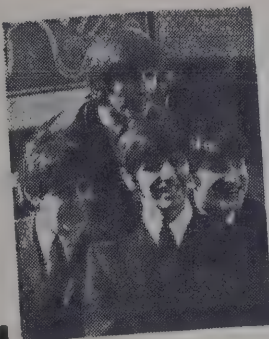
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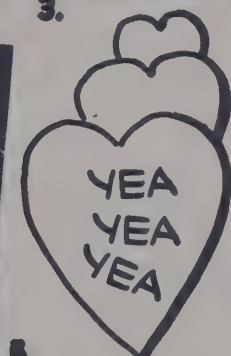
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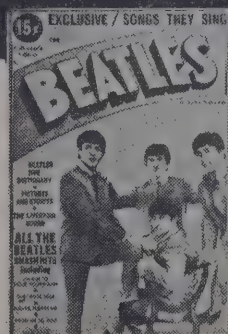
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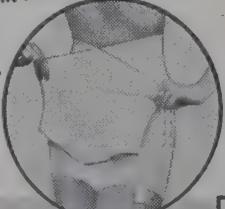
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● TRY ME

By James Brown

Try me, try me
Darling, tell me I need you
Try me, try me
And your love will always be true
Oh, I need you.
Hold me, hold me
I want you right here by my side
Hold me, hold me
And your love we won't hide
Oh, I need you.

Walk with me, talk with me,
I want you to stop my heart from crying

Walk with me, talk with me
And your love,
Stops my heart from dying
Oh, I need you.

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● I'M INTO SOMETHING GOOD

By Gerry Goffin and Carole King

Woke up this mornin' feelin' fine
I felt like the world was my Valentine
Last night I met a new boy in the neighborhood
And something tells me I'm into something good.

He's kind of quiet but not too shy
And I can tell he's my kind of guy
He danced ev'ry slow dance with me
Like I hoped he would
Something tells me I'm into something good.

We only talked for a minute or two
And I felt like I knew him my whole life through

I don't know if you can call it love
But he's ev'rything that I've been dreamin' of.

When he walked me home and he held my hand
I knew it wouldn't be just a one night stand

'Cause he asked to see me next week
And I told him he could
Something tells me I'm into something good.

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● WHEN I GROW UP (To Be A Man)

(As recorded by The Beach Boys)

By Brian Wilson

When I grow up to be a man
Will I dig the same things that turn me on as a kid?

Will I look back and say that I wish I hadn't done what I did?
Will I joke around, and still dig those sounds

When I grow up to be a man?
Will I look for the same things in a woman

That I did in a girl?
Will I settle down fast or will I first wanna travel the world?

Now I'm young and free, but how will it be

When I grow up to be a man?
Will my kids be proud or think their old man is really a square?

When they're out havin' fun
Yea, will I still wanna have my share?
Will I love my wife for the rest of my life

When I grow up to be a man?

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You learn how to correct every figure problem—be it big bust or small bust, thin legs or heavy legs, big hips or small hips, and more!

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You'll learn how to gain a glowing, soft and lovely complexion. How to correct problem skin faults. Win the battle against wrinkles, pimples, sagging skin, etc.

You'll learn the secrets beautiful stars use to correct their bad faults. And they have them, too, just like everyone . . . special camera angles to hide facial faults; special dresses to cover figure faults, bad legs, etc.

And everything you learn you'll be able to put to use at once. IN 7 DAYS YOU'LL ADMIRE THE DIFFERENCE . . . as will men and women.

In 30 days you wouldn't trade this system of beauty for all the tea in China!

Princess Jacqueline Invites You to Use Her Special System For 30-Days Without Obligation!

An astounding offer? Yes! But this is an astounding system that can work beauty miracles for you. And we would like to have you prove it! Therefore, we invite you to use the complete, patented system in your own home for 30-days without obligation.

We want only the sincere person, interested in new and more glamorous beauty to make this test. To eliminate curiosity seekers and the insincere, we merely ask that you send a good-faith deposit of \$1.98 while making use of this system. It is only a deposit. Nothing more. It is refundable to you, if at the end of 30-days you are not thrilled and delighted with the new and more beautiful you. However, the system is also yours to keep without paying another penny. A rare bargain . . . don't you agree!

Your mirror and tape-measure must be the judge, so why delay another minute. Clip and mail the coupon below now. You have nothing to lose and a new and lovelier YOU . . . to gain. Others have done it. You can too, if you mail the coupon today.

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Dynallure Program, Dept. D-74
285 Market St., Newark, New Jersey

Yes, it's true! In seven days you must look in your mirror and see a new and lovelier you . . . or you pay nothing!

In 30 days your body will be slimmer and trimmer. Your bust more beautiful. Your face and hair lovelier. You'll be a more radiant alive and exciting person! And you'll accomplish all this in the privacy of your own home without anyone knowing your secret until . . . GIRLS BEGIN ENVYING THE NEW YOU . . . and MEN BEGIN DRIVING YOU CRAZY FOR DATES!

This is what happens when you take the Princess Jacqueline System that remakes girls and women of all ages, from head to toe, into attractive, desirable, beautiful women.

Seeing Is Believing! You Are the Only Judge!

Whether thin or fat, tall or short, buxom or flat-chested, heavy or thin legs, dry or blotchy skin . . . the Princess Jacqueline System can help you become the beautiful siren men dream about.

Step by step you learn how to slim and trim your figure without exhausting diets or exercises. How to gain a more exciting bust-line and figure. How to overcome problem legs. (This alone is worth many times the cost of the system.) How to make your hair your crowning glory . . . so it frames your face in beauty. How to have the silken complexion and hands men love to touch. How to gain a flat, smooth tummy. Glamorous hips and thighs. Plus secrets that make men "putty in your hands" by using special techniques to attract and win the opposite sex.

All the secrets that lovely models, movie and TV stars use are revealed to you. And what wonders they produce. Quickly. Surely. Effortlessly . . . in only 10 minutes a day. And they're all yours to use as our guest for 30 days!



FREE!
"HOW TO BE ATTRACTIVE TO BOYS!"

If you send for my Dynallure Program now, I will send you, absolutely FREE as a gift to you—THIS FANTASTIC NEW BOOKLET THAT REVEALS AN ALMOST MAGNETIC WAY TO ATTRACT ATTENTION and popularity—at parties, dances, at the beach—the boys will notice YOU, while the other girls watch enviously, and jealously ask "What's SHE got that makes her so POPULAR?" The thrilling secret lies in this special book—your FREE GIFT from Princess Jacqueline.

Check Here the Special Problems You Wish to Overcome

- ☐ Beautiful Bosom
 - ☐ Silky Soft Hair
 - ☐ Slim Sleek Figure
 - ☐ Rose-Petal Complexion
 - ☐ Grace, Poise, Charm
 - ☐ Make-up Secrets
 - ☐ New Popularity
- (Check as many as you wish, —there's no extra charge!)



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DYNALLURE PROGRAM, Dept. D-74
285 Market St., Newark, New Jersey

YES, I accept your offer and desire to prove everything you say in my own home for 30 days . . . without risk or obligation. I enclose my refundable \$1.98 good-faith deposit which will be returned if I am not delighted and thrilled with the new "me"! Please send complete program in plain wrapper.

Name..... Age.....
Street.....
City..... Zone..... State.....

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In this introductory offer you get **TOP GUITARIST** ED SALES' famous 66 page secret system worth \$3.00 which teaches you to play a beautiful song the first day and any song by ear or note in seven days! Contains 52 photos, 87 finger placing charts, etc. Shows how to tune, keep time, build chords, bass runs, dance chords, swing, etc., plus 110 popular and western songs, (words and music); a \$1.00 Chord Finder of all the chords used in popular music; a \$3.00 Guitarist Book of Knowledge.

TOTAL VALUE \$7.00 \$2.98
—ALL FOR ONLY

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ED SALE, Studio 113-B, Avon By The Sea, N.J.

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● BEACH GIRL

By T. Melcher and B. Johnson

Pretty beach girl, I love you

Take my hand, we'll see it through
Little beach girl, I'll be true
Here I stand, so in love with you.

Don't be a scared now
I'll be right there now
I'll make you smile, when you feel
like crying
Little beach girl
I'll be true

Here I stand, so in love with you.

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● I WANT TO BE WITH YOU

By Lee Adams and Charles Strouse

Lorna, Lorna and Joe, somehow it
sounds so right
Somehow you feel what I feel too
I wanna be with you
I wanna be with you.

After all the nights of wanting you
Lying there, loving you, hating you
Tonight I'm touching you, holding you
World, you're gonna see
We'll make out somehow
Here's my girl and me
You can't hurt us now
We're gonna have it all
I'll love you ev'ry day.

Honey, life could be so great for us
Here's our chance, it's not too late for
us

Grab it fast or life won't wait for us
I wanna be with you
I wanna be with you.

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● COUSIN OF MINE

By Sam Cooke

There's a scandal in the neighborhood
And it's all about Julie Brown
It seems a long lost cousin Jeremiah
had lately arrived in town
Now when Julie's fellow came to call
and saw them kissin'

He started home at once
But Julie said I'm surprised at you
Don't go acting like a dunce

Why he's a cousin of mine, he's a
cousin of mine

You're liable for to see him here
any old time

He's a cousin of mine, he's a cousin of
mine

C'mon he's a cousin of mine
Now when Julie had explained her
relationship

He said honey that may be so
But this fellow don't look like a
thirty second cousin that I met here
a week ago

Julie smiled at him and joined her
cousin's side

And as they slowly walked away
He heard him ask

Who was that fellow and he heard his
Julie say

Why he's a cousin of mine, he's a
cousin of mine.

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● SOFTLY, AS I LEAVE YOU

By John Harris and A. DeVita

Softly, I will leave you softly
For my heart would break
If you should wake and see me go
So I leave you softly
Long before you miss me
Long before your arms beg me
Stay for one more hour or one more
day

After all the years I can't bear the
tears to fall so

Softly, as I leave you there

As I leave you there

As I leave you there.

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● I WOULDN'T TRADE YOU FOR THE WORLD

By Bill Smith, Curtis Kirk and Bill Taylor

I wouldn't trade you for the world
All the pearls in the sea
All the treasures of a kingdom
That's how much you mean to me.

You fill all my sweetest dreams
With a love so divine
You're like precious gems and spices
It's so wonderful you're mine.

I love your tender lips
My heart is at your fingertips
I love the starlight in your eyes
More than you will ever realize.
I wouldn't trade you for the world
Or the heavens above
I have heaven here on earth, dear
Since you've given me your love

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● JUMP BACK

By Rufus Thomas

Last night and night before
Twenty four robbers at my door
I got up and let 'em in
Hit 'em in the head with a rollin' pin
Way down yonder in Billy Goat town
Billy goat kicked his pappy down
Oh jump back, baby jump back oh
jump, jump.

Now I lay me down to sleep
Giving the bedbugs a chance to creep
If one should bite before I wake
Hope the world his jaw will break
Oh went to the river
I couldn't get across
Paid five dollars for an old grey
horse

Horse wouldn't pull
I swapped him for a bull
Bull wouldn't holler
I sold him for a dollar
Dollar wouldn't pass
I threw it in the grass
Grass wouldn't grow
I chopped it with a hoe
Hoe wouldn't chop
I took it to the shop
Shop made money
Like a bee made honey.

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B	A	S	S	S	A	L	A	D	A	M
A	C	H	E	T	I	E	D	O	N	E
B	R	O	T	H	E	R	S	A	R	T
Y	E	W	I	V	Y	A	M	I	S	S
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A	N	N	E	O	A	R	B	U	R	R
B	E	E	R	P	R	Y	E	G	A	D



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I LIKE IT

(As recorded by Gerry & The Pacemakers)
By Mitch Murray
I like it, I like it
I like the way you run your fingers thro' my hair

And I like the way you tickle my chin
And I like the way you let me come in when your mother ain't there.

I like it, I like it
I like the words you say and all the things you do
And I like the way you straighten my tie

And I like the way you're winkin' your eye and I know I like you
You know I like you.

Do that again you're driving me insane

Kiss me once more that's another thing I like you for
I'm asking you what do you wanna do
Do you agree that the world was made for you and me.

I like it, I like it
I like the funny feeling being here with you

And I like it more with everyday
And I like it always hearing you say
You're liking it too, you're liking it too

Whoa I like it, are you liking it too?
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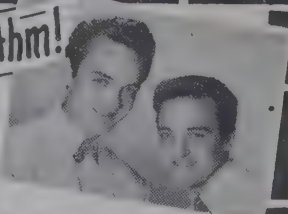
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BUT WE NEED YOUR

WORDS!

say the Kalin Twins, Stars of TV & Records

If you have any good ideas for song lyrics, send them along to us and let us supply the music! That's where we shine! Our staff has written material for some big stars, and for our own hit songs! So, if you've got a lyric or poem running around your brain, don't keep it to yourself. Send it to us for free examination. Maybe we can turn it into a HIT!

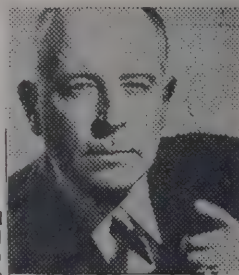


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THE POST-HYPNOTIC SUGGESTION • HOW TO DEVELOP NEW
PERSONALITY • CURING BAD HABITS • HYPNOTIZE YOURSELF
THE CENTER OF ATTRACTION • HOW TO ENTERTAIN.

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- ☐ SELF HYPNOTISM
- ☐ CURE BAD HABITS
- ☐ DEVELOP SELF CONFIDENCE
- ☐ HOW TO ENTERTAIN
- ☐ PERFORM STUNTS, TRICKS
- ☐ IMPROVE YOUR PERSONALITY
- ☐ RELIEVE TENSION
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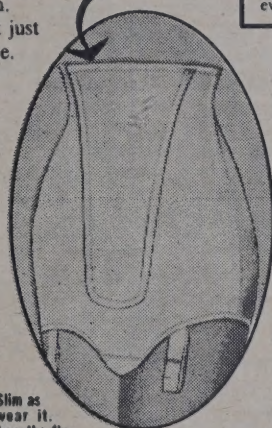
The Open Front Abdominal Belt with Exclusive Hideaway Panel

Now you can have a smart new silhouette, thanks to the adjustable, laced front design of ABDO-SLIM, the abdominal belt that lets you control your own comfort. ABDO-SLIM'S skinning power takes in your stomach, supports weakened muscles, holds your back together firmly, yet gently.

Look Many Inches Smaller

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It's so easy to take in your front bulge and have a real flat front with Abdo-Slim. But when you want relaxed comfort just loosen the laces and feel easy and free.



• Abdo-Slim as you wear it. Note how the fly front completely hides the laces.

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regular
or **panty**

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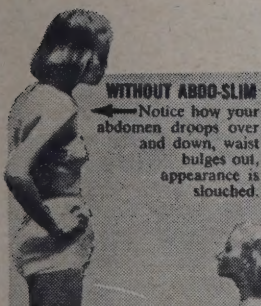
3⁹⁸

for waist sizes 22-37

4⁹⁸ waist 38 and up
extra crotches for panty 50c

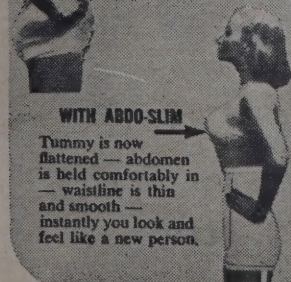
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WITHOUT ABDO-SLIM

Notice how your abdomen droops over and down, waist bulges out, appearance is slouched.



WITH ABDO-SLIM

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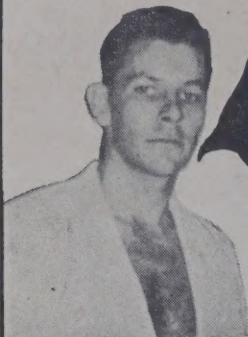
Gentlemen: I have checked my selection, send it for 10 days FREE trial. I must be 100% satisfied or I may return it for a full refund of the purchase price.

- ☐ Abdo-Slim (Regular) My waist is ☐ Abdo-Slim (Panty) inches.
☐ I enclose \$ Send it prepaid.
☐ Send C.O.D., I'll pay postman plus charges.

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BOYS! MEN! I'LL HELP YOU MASTER YUBIWAZA

— says N.J. FLEMING — YUBIWAZA MASTER

*(YUBIWAZA IS THE SECRET, AMAZINGLY EASY ART OF SELF-DEFENSE THAT TURNS JUST ONE FINGER OR YOUR HANDS INTO A POTENT WEAPON OF DEFENSE—WITHOUT ANY BODILY CONTACT...)

In just 2 hours after you receive "YUBIWAZA" you will be on your way to being an invincible Yubiwaza Master, at home, this Fast, EASY picture way or it costs you nothing.



WHAT YUBIWAZA CAN DO FOR YOU IN JUST A FEW SECONDS
11:05 P.M.—You return from dance. Hoodlums throw insulting remarks to your date.
11:06 P.M.—They attack you with fists and bottles. You counterattack with YUBIWAZA...
11:06 P.M. PLUS 7 SECONDS — You are untouched — while every hoodlum is on the run

The VITAL Decision is YOURS to make! Which shall it be? ☐ To play it "chicken" by running away? ☐ Be a "hothead" and be beaten up? ☐ Mail coupon now and be prepared with Yubiwaza to send your attackers flying!

I'M A 3rd-DEGREE HOLDER OF THE BLACK BELT—SYMBOL OF HIGH PROFICIENCY IN THE JAPANESE SYSTEM OF SELF-DEFENSE THAT USES NO WEAPONS BUT BARE HANDS. I spent many years in Japan learning these little-known SECRETS. The most amazingly effective of all Self-Defense techniques that stood out in ALL my Japanese Training is contained in my AMAZING new Yubiwaza book — all yours to have if you ACT NOW. YUBIWAZA is the name of a fantastic system of Self-Defense that makes use of an EASY-to-Learn knowledge of vital body areas and the techniques of the use of just ONE Finger or the entire hand to counteract & overcome ANY violent attack. It is commonly known that with the aid of Yubiwaza, young men — and girls, too! — with only a few hours of training, turn back 2, 3 and even 4 attackers — temporarily DISABLING ONE, putting another to flight, making a third howl with pain, while the fourth begged his opponent to stop!

NOW YOU TOO CAN LEARN YUBIWAZA!

The experts in Japan, who know and teach these ONE-finger techniques, have now explained that YUBIWAZA is a centuries-old system of Self-Defense which is so simple and so effective that outsiders were never instructed in its use. The system was restricted to Japanese who SWORE to apply these methods only in time of danger and attack by an aggressor. Many of the very techniques in my Yubiwaza book, once highly guarded secrets of the ancient Samurai warriors never shown to outsiders are now shown to you — FIRST time!

EASY -- And I am now ready to show you, too, through clear, easy-to-understand photos, every secret. I guarantee to make you a YUBIWAZA specialist in hours—or every cent you paid will be refunded. You don't have to attend my school where I train beginners like you and turn them into experts. Now I can show you how to practice YUBIWAZA in the privacy of your own home with only a few minutes of practice a day. I'll show you how to defend yourself against hoodlums, bullies, "wise guys" and juvenile delinquents who respect neither lives nor property. When you apply YUBIWAZA methods, you can cut an aggressor down with JUST ONE FINGER! You can disarm an opponent rushing you with his fists, a broken bottle, a revolver or any kind of bludgeon. You can turn an aggressor's attack into your advantage with only one finger or your bare hands. No matter how "hot" the action gets, YUBIWAZA keeps you "on top." You can apply simple pressure of your finger against any one of a dozen or more vital nerve centers of your opponent and watch his gun or knife fall from his limp hand while he himself sinks to the ground completely helpless and faint. If the neighborhood bully pushes you, you

"I WEIGH ONLY 98 LBS. — YET I CAN PARALYZE A 200 POUND ATTACKER WITH JUST A FINGER — BECAUSE I KNOW YUBIWAZA!"

— says Yoshie Imanami —
Pretty Japanese wife of N.J. Fleming — Yubiwaza Master



can make him say "uncle" quickly —with the help of YUBIWAZA!

MASTER EVERY SITUATION!

Make no mistake! The world is crowded with anti-social enemies who think nothing of sticking a knife into the ribs... or attacking peace-loving citizens just for the fun of it... or molesting boys and girls shamelessly. There is a crying need for a system of self-defense that relies on KNOWLEDGE, not big muscles or strength... that depends on TECHNIQUE — not on weight or size of body... that is based on simple TRAINING—not on illegal possession of weapons.

When you know YUBIWAZA you can disarm and disable your opponent in seconds. You can repel a mugger who grabs you from behind—no matter how big he is or how much he weighs. Instantly you know WHERE to attack, and how. You learn the body's major vulnerable regions, the defense or on-guard position to take, and your body's personal weapons which you can apply to maximum advantage. I have jam-packed all I know about YUBIWAZA into my Guide, which I have profusely illustrated and clearly explained. I take you step by step through the fundamentals of this amazing system so that you understand clearly and immediately how these effective principles work. You learn those tricks used by marines, police and G-men... how to floor any bully... how to touch vital spots that will make any attacker helpless. No matter whether you are big or small, strong or weak, you can overpower practically any opponent with lightning speed!

BECOME A NEW MAN!

Knowledge of YUBIWAZA will turn you into a NEW MAN even if you never actually have to use it! For you will become SELF-ASSURED through your ability to handle yourself. You will walk with a deter-

mined and confident air secure with the knowledge that NOTHING can frighten you... that you can deal with ANY man, ANY weapon, ANY situation—and that you can do all this with NO bodily contact! And you will win respect and admiration from everyone.

Thousands of men of all ages have won confidence and respect by learning YUBIWAZA. YOU can do the same! You owe it to your own peace of mind... to your friends and loved ones—to be able to defend yourself in these days when attack may come at any time and place from hoodlums, criminals and delinquents. So mail Coupon NOW for my COMPLETE Instruction on YUBIWAZA. If you and your friends don't say that YUBIWAZA has made a NEW MAN out of you, every cent will be refunded!

TWO FREE GIFTS!

If you order now, I'll include without extra charge 2 free gifts: your personal copy of HOW TO EASILY OVERCOME AND MASTER AN INFERIORITY COMPLEX, BASHFULNESS AND SHYNESS—plus—HOW TO DO STRONG-MAN STUNTS WITH EASE. And if you order promptly, I'll also include without extra charge your personal Membership Card in the American Yubiwaza Federation.

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STRONG-MAN
STUNTS WITH EASE"**

Would you like to know how to tear a license plate in HALF... or break bricks bare-handed, using very little strength... or to split a plank by using breath, sand and straw? How about splitting a bottle cap in half? YOU CAN DO ALL OF THIS—if you know the secret. And the secret is NOT brute strength—but technique! Your personal copy of HOW TO DO STRONG-MAN STUNTS WITH EASE will show you exactly how each trick is performed! Mail Coupon NOW!

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Rush your complete YUBIWAZA Program in plain wrapper. I enclose \$2.98 as payment in full—nothing more to buy. My friends and I must be delighted with my amazing new YUBIWAZA power, or you will refund my money in full. Include my FREE gifts with YUBIWAZA—my personal copy of HOW TO EASILY OVERCOME AND MASTER AN INFERIORITY COMPLEX, BASHFULNESS AND SHYNESS AND HOW TO DO STRONG-MAN STUNTS WITH EASE.

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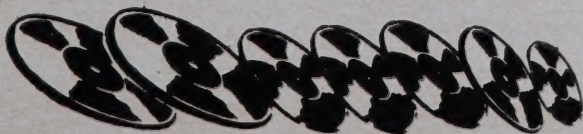
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| 6. Nobody I Know | 26. Love Me With All Your Heart | 46. The Shoop Shoop Song |
| 7. I Want To Hold Your Hand | 27. Blue Velvet | 47. Judy's Turn To Cry |
| 8. As Usual | 28. Busted | 48. More |
| 9. Um, Um, Um, Um, Um, Um | 29. Hello Heartache, Goodbye Love | 49. Green Green |
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| 11. Anyone Who Had A Heart | 31. Then He Kissed Me | 51. Denise |
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| 13. Take These Chains From My Heart | 33. Daddy's Home | 53. Ta, Ta |
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| 16. Hot Pastrami | 36. Runnin' Scared | 56. Puppy Love |
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| 18. Killer Joe | 38. All My Love | 58. O Dio Mio |
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"Words alone could not express what the Course has done for me. It has made a fine musician of me, where once I was called a 'strummer.' Thanks to the U.S. School of Music."
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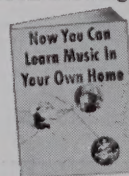
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